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A

# HISTORY

OF

# MUSIC.

BY

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*Life of Schubert; The Story of English Minstrelsy;  
Melodies and How to Harmonize them.*

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## PREFACE.

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MUSIC, like Literature, becomes so compressed in the efflux of Time that it is possible to cover much of the whole historical ground within the pages of such a book as the present one. Names that once loomed large as a comet, often disappear or become focussed to a tiny speck by History's lens. Clusters of important men sink into insignificance when the advance of the Art is under purview. The great facts of Music cannot, however, become less ; indeed, they shine the clearer when faithfully discovered by the hand-lamp of History.

The tendency to ignore dates has been resisted. History is helpless without them. For though the well-trained student may overlook columns of figures dealing in mere births and deaths, or other inessential data, his weaker brother will need to

keep an eye constantly alert to era, epoch and proximate date.

Our scope pretends to little novelty, for History, in becoming a verifiable and reliable document loses all novelty other than is imparted by an honest and fearless attitude of mind. I have neither been overawed by the Oxford History of Music, nor confused with the rambling dissertations of Hawkins and Burney; and I boldly offer this little record to the public in the belief that a condensed account of the annals of Music is not without its uses.

EDMONDSTOUNE DUNCAN.

SALE, CHESHIRE.

*February, 1908.*

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# A HISTORY OF MUSIC.

## CHAPTER I.

### EARLY HISTORY.

USIC'S early history is preserved in fragmentary inscriptions, one of which can take us back some four or five thousand years before Christ. The harp and pipes of Jubal are represented in the oldest of the Chaldæan sculptures.\* Egypt and China hold what remains of these frail memorials of the past. The former country yields her ancient treasures annually to the archæologist. China still more practically exemplifies her antique tradition, since her scale and her instruments now in use are of a remote period. The exigencies of history are made good by the poets. Thus the invention of music is ascribed to Apollo. The pleasant belief that man learned the art of music by listening to the birds, was entertained by Lucretius. In China, music, of course, is held to be the discovery of an ancient Emperor.†

It is not known whether the Egyptians, Hebrews, Chaldeans and other Semitic races ever had a definite notation. Certainly the headings of some of the Psalms (such as the 4th), where we read

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\* St. Chad Boscawen.

† Fo Hsi (B.C. 2852).

"For the chief musician; on stringed instruments,"\* seem to give directions for musical performance. Dancing, with clappings of hands and choral music, formed a part of worship in David's time. Antiphonal music was introduced after the Captivity. The books of the Prophets also show that singers (men and women), as a class, were highly favoured, having establishments and even cities assigned them. But we do not know what they sang; nor can we do more than guess at what the Harps, Dulcimers, Bagpipes and Organs did in the Biblical scheme of music.

Greece learned the art of music from Egypt, if we are to believe that Inachus (an Egyptian, or possibly Phœnician) founded Argos (1986 B.C.), as the earliest records seem to show. The most ancient pieces are not unnaturally ascribed to Orpheus, and deal in magic and incantation.

In Homer's day (tenth century, B.C.), music and song were ordinary diversions at every festive entertainment. The *Iliad* and *Odyssey* themselves may have been so sung. The same poet represents youths dancing to song; and such dancing expressed the things related in the poem. The Lyre (ascribed to 1700 B.C. in an Egyptian painting) came comparatively late to Greece. In Terpander's time (680 *circa* B.C.), that instrument and the myrtle were bestowed only on those of remarkable merit. Terpander (surnamed the Lesbian) excelled on the Kithara. His *Nomes* (a kind of Song) were popular as preludes to the Greek Games. Cleonides credits Terpander with adding three notes (or strings) to the Tetrachord; so that the Lyre, originally possessing only the notes B, C, D, E, extended its compass upwards to F, G, and A; thus giving a complete scale.

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\* Revised Version.



During the same period the famous *Scolia* (unequal)—derived from the irregular situation of the performers—came to mean Songs, inspired chiefly by the subjects of Love and Wine, and (in part) by moral, mythological and historical incidents. Burney, who quotes specimens, sets them down as simple and insipid. Alcæus and Anacreon excelled in this class of composition. The lyrics of Alcman, sung by the poet to a flute accompaniment, celebrated the affairs of love and gallantry. Pindar also wrote *Scolia*. Every occupation of the Greeks had its song—the gleaners in the field, the slaves grinding in the mill, shepherds on the hill-sides, bathmen, bakers, nurses and cattle-tenders—all had their appropriate lyrics.

Between 671 and 600 B.C. an instrumental notation was invented, employing the old Attic alphabet to represent the musical scale. Pythagoras (580 B.C.) seems to have invented another notation. He was also the inventor of an eight-stringed lyre. Pythagoras, approaching music from a mathematical standpoint, succeeded in founding a school. He it was who advanced the doctrine of the music of the Spheres—though the passage in Job, “When the morning stars sang together,” touches upon the same thought.

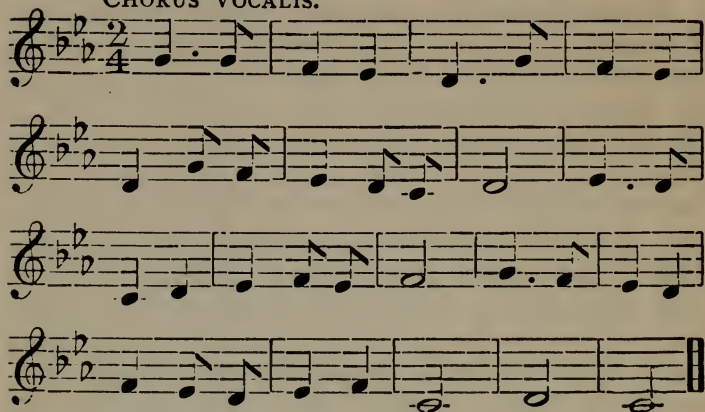
A few small fragments are extant of the fifth century B.C., when Greece, in all her glory produced such men as Euripides, Pindar, Socrates and Plato—to mention only those names which have some connection with our subject. Thus there exist a few crude bars from Euripides’ “Orestes,” giving a fragment of a chorus, discovered on a papyrus (published in Vienna, 1892), and a scrap from Pindar’s first Pythic Ode,\* quoted by Kircher. The second of these is given below:—

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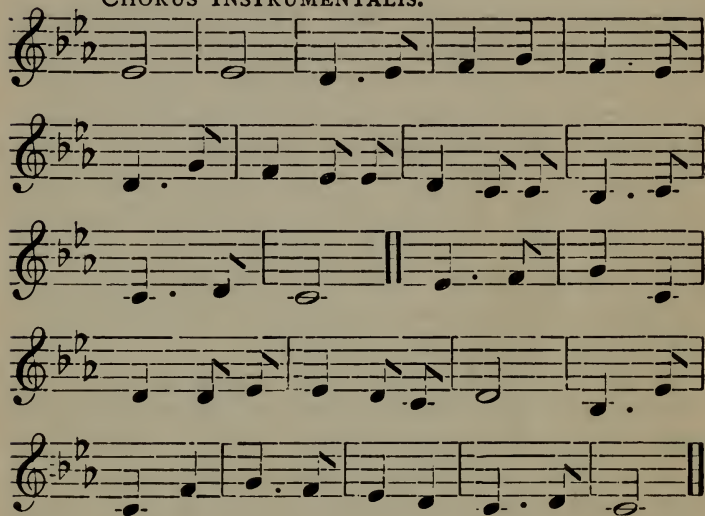
\* Midas, the glorious winner of the prize for Flute-playing, is celebrated in Pindar’s Twelfth Ode.

## A MELODY BY PINDAR.

## CHORUS VOCALIS.



## CHORUS INSTRUMENTALIS.



Pressing rapidly forward with our chronological survey, we meet with the earliest existing treatise on Music, about 300 B.C. This was the work of Aristoxenus, a pupil of Aristotle. He opposed the Pythagoreans, and asserted that a tone could be divided (by ear) into two equal semitones—a fact

which underlies our modern tuning of pianofortes and organs.

A discovery made at Delphi in November, 1893, brought to light a *Hymn to Apollo*, inscribed upon marble, dating from 120 B.C. A few bars of the music\* gives an idea of this ancient composition:—

EXTRACT FROM "HYMN TO APOLLO" (120 B.C.).



Thirteen other fragments were also discovered at Delphi. The notation employed the ordinary letters of the Greek alphabet, and an older *instrumental* notation. There was no harmony of any sort. It may here be remarked that though the Greeks tabulated (from the time of Pythagoras) the simple two-part combinations of 5ths, 4ths, 2nds, etc., there is no written music which illustrates their use. "It seems, from a passage in Plato's *Republic*, and from certain passages in Plutarch's short work on Music, that when the lyre accompanied the voice, it frequently sounded a note that was not in unison or octave with the voice."†

\* See *Musical Times*, June, 1894, for complete version.

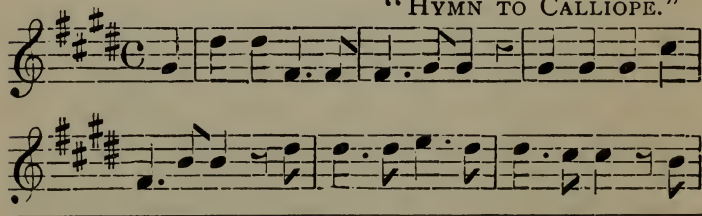
† C. F. Abdy Williams, "Story of Notation," p. 17.

With the decline and fall of Greece, one would, perhaps, not unnaturally look towards Rome for the surviving tradition of all that was imperishable in the early annals of Music. We shall look, however, in vain for any serious indication that music held the same place in the affections of that people, as it had notoriously done with the Greeks. The martial sound of Trumpets was the music that mostly startled the Roman ear. The Romans themselves ascribed their most ancient songs to the *Fauns*—a truly significant origin! A few verses (of Cæsar's strenuous times) are preserved in Suetonius.\* The verses of Horace and Catullus are obviously suited to song; but the conjecture, in the absence of music, must suffice.

With the coming of Christ, it may be assumed that the early church music, derived in the first place from the Jewish Synagogue, began to shape itself upon new lines, with a fresh and powerful influence.†

A short hymn of about 100 A.D. was discovered on a marble pillar at Tralles, near Ephesus, with vocal notation, time and accent signs. There are also three hymns to Calliope, Helios and Nemesis, dating from 117 to 138 A.D., preserved in the libraries of Italy, France and England.‡ The first of these runs as follows:—

“HYMN TO CALLIOPE.”

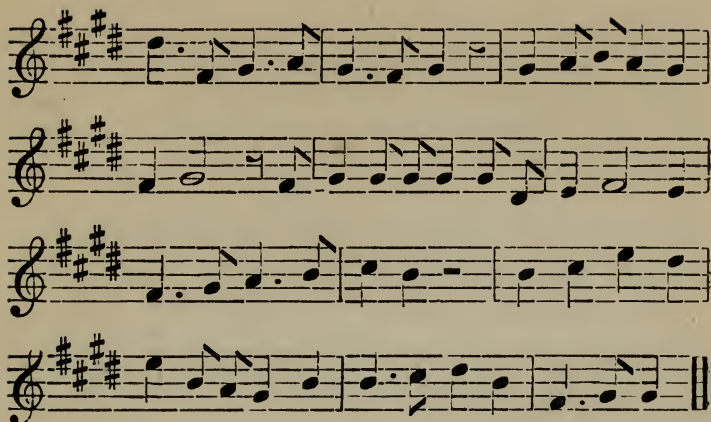


\* Suet. D. Julius Cæsar. LXXX.

† “And when they had sung an hymn, they went out into the Mount of Olives” (Matt. xxvi. 30).

‡ They are quoted in Chappell's “History of Music.”





In England (during the second century) the Druidical system with its Bards and Vates would naturally offer most, if not all, of the music which charmed the savage breast of the ancient Briton.\*

The religious persecutions of the first three centuries (A.D.) forbade any systematic cultivation of Music. In the year 330, S. Sylvester is credited with founding Schools of Singing (*Scholæ Cantorum*) at Rome. The early Christian melodies (which it is only reasonable to suppose had come to birth) would thus emerge, from the gloom of the Catacombs, to the light and air of S. Sylvester's colleges. Boys (mostly orphans) were admitted at an early age, and systematic instruction, with a view to traditional usage, thus began. The good work was

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\* An Introduction to Music, written by Alypius, dates from 200 A.D. The fifth part of the work is extant; giving the whole of the Greek Notation, with a verbal description of each sign. It is the most complete ancient authority. A few other treatises exist of about the same period and later. Bacchius Senior left a Catechism of Music, Aristides Quintilianus a long account of Pythagorean and Alypius' notations, "Anonymus" (so-called) has an important work dealing with vocal notation, etc. Mention should also be made of Gaudentius' "Introduction," which confirms the work previously mentioned by Alypius.

carried forward by S. Ambrosius (or Ambrose), 333-397, A.D., who is sometimes described as the earliest composer of the Christian Church. Gevaert gives the following example of a Dorian melody by Ambrose:—



Æ - ter - na Chris - ti mu - ne - ra

Et mar - ty - rum vic - to - ri - as

Lau - des fe - ren - tes de - bi - tas

Læ - tis ca - na - mus men - ti - bus.

The **Te Deum**, so commonly ascribed to this early Father of the Church, seems more probably to have been the composition of Nicetius (or Nicettus), Bishop of Triers, about the year 500.\*

Britain, dominated by the Romans for some three centuries prior to the final withdrawal of the Legions in 402 (*circa*), now became the scene of Teutonic invasions, which afford some slight historical data. For the two first Saxon words, which we know to have been pronounced in this country, were those of King Vortigern, who toasted Hengist's beautiful daughter, Rowena, with *Drinke haile* (drink health); and *Drinke haile* and *Wassail* were long familiar to our language.

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\* Hawkins.

Turning to Rome, the everlasting city sacked by the Goths in 410, tottered and fell in the ruin of the Western Empire (423). Music was, nevertheless, quietly cultivated by Boethius, described by Hawkins as "the most considerable of all the Latin writers on music." Born at Rome, about 470 A.D., Boethius was thrice elected Consul, and held the office of Master of the Palace of Theoderic. Boethius' treatise on Music \* was widely studied throughout the middle ages. King Alfred familiarised himself with its pages; Chaucer translated it into English, as, indeed, did Queen Elizabeth, in a later day. But as an authority Boethius, though accepted until almost recently at Oxford and Cambridge, is now discredited. His vogue, of considerably more than a thousand years, came to an end with the discovery that the author had mixed up mode and trope, calling all the Church Modes by the wrong names.†

The founding of the Benedictine order in the year 529 A.D. may be briefly noted, inasmuch as this monastic organisation did much to foster throughout Europe (and especially in England) the earlier development of music. Soon after the date given, the introduction of the **Organ** in the Services of the Church was brought about by Pope Vitalian (A.D. 666). In Spain there is ground for believing that a primitive form of the instrument was common as early as 450, and, nearly a century before that date, a pneumatic organ (without keyboard) is described in a Greek epigram, attributed to Julian, the Apostate (died A.D. 363). In England, Organs were employed towards the close of the fourth century, accounts of which are left by Aldhelm (died 709). France followed the lead a half century

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\* "De Musica."


† Abdy Williams, "Story of Notation," p. 28.

later, when we find Pepin, father of Charlemagne, introducing a pneumatic instrument of the kind, from Constantinople. Germany was the last to adopt the new instrument; she did so in 811.

With the advent of S. Gregory (in 590) Church music began to assume a definite shape. Gregory not only classified the scales (modes) but added to those of S. Ambrose. Tradition claims the (four) successions of eight notes (taken upward *diatonically*) from D (Dorian), E (Phrygian), F (Lydian), G (Mixo-Lydian), as the Ambrosian (Authentic) scales. Gregory extended the system by taking a new scale a fourth below each of the four mentioned, adding merely the word "hypo" (below) to the old names. Thus the Hypo-Dorian comprised the eight notes from A (upwards) to A. The complete table of scales was made by adding an Æolian mode (A to A, with its relative "hypo" from E to E) and the Ionian, C to C (with its *hypo*, G to G).

Gregory not only tabulated the scales, he also collected and authorised, for use in the churches, the Gregorian tones with which his name is associated. Much speculation has arisen as to their origin. Possibly they are part of the ancient music of the Temple. On the other hand, it has been contended that they are of Christian invention, since the Temple ritual would be abhorrent to men who would choose martyrdom rather than subscribe to heathen superstition.

"With respect to the music of the primitive church" (says Hawkins), "though it consisted in the singing of Psalms and hymns, yet was it performed in sundry manners, that is to say, sometimes the Psalms were sung by one person alone, the rest hearing with attention; sometimes they were sung by the whole assembly; sometimes alternately, the congregation being for that purpose divided into





separate choirs; and, lastly, by one person, who repeated the first part of the verse, the rest joining in the close thereof."

Pope Gregory despatched S. Augustine on an English mission in 597, which, through the baptism of Ethelbert at Canterbury, laid the foundation of the English Church. The good Saint and his forty monks brought with them the Gregorian chants, afterwards more systematically taught by John of Rome, who (according to Bede) visited England in 678 for this precise purpose.

The Venerable Bede, born about 672, and educated at Weirmouth (Durham), was an ardent student of ecclesiastical music, which he had practised with the singers brought over by John of Rome. Bede was both an accomplished musician and writer on Liturgical music. His tract, "*De Musica theorica*" and "*De Musica practica*" (as the second part is called) is, however, regarded with suspicion by Burney, who states that the second part, at least, could not have been of Bede's composition. The venerable author has left it on record that, at supper-time, it was customary to hand round a harp, which each guest was expected to play upon, or sing to. To be unable to do so was a cause of shame.

Music in ancient times appears to have been the especial care of kings. Thus we find that Charlemagne (768–800), having founded the Empire of the West, and put an end to the invasions of six centuries, turned his attention to the ancient and barbarous songs of his predecessors:—

The German Bardic songs, which were collected and registered by Charlemagne's direction, considering the circumstances of the time, probably resembled the historic epics of the migration of nations in the Christian era. Heroic poems, of a much later date, are extant in German. They sing of Attila, Odoacer, Theodore, the line of the Amali, as well as other Frankish and Burgundian warriors,

who are mixed up with that time by legend and authentic history. Hence it may be inferred that, if not in form, in contents at least, extracts partly from Gothic epics, partly from those songs which Charlemagne had caused to be collected—as Solon did in the case of the Homeric lays—are yet embodied in the *Nibelungen-lied*.—*History of Literature*, F. Schlegel.

Charlemagne sent two clerks to Rome with a request to Pope Adrian that they might be trained in all the rudiments of the genuine Roman song. By their instrumentality Metz, and afterwards all France, was enabled to give effect to this authoritative rendering of church melodies learned at the fountain-head. The Emperor founded the University of Paris and endowed schools in other parts of France for the study and practice of music. He is said himself to have taken part in the choral service of the church, recommending other monarchs to the same example.

Charlemagne's influence helped to exterminate the old mythology of Odin,\* at least as far as his own empire was concerned. In Scandinavia, however, it continued to be a source of inspiration to the Eddas and Sagas which Scandinavia and Iceland together produced.

The **Scalds** ("smoothers and polishers of language"), who originated in Iceland, well described as the ancient University of the North, became as renowned for their poetry, much of which exists, as for their music, all of which has disappeared. They were the companions of kings. Their duty was to celebrate important events, cheer men in battle, solace the wounded, and to recite (generally) all exploits which history needed. Odin was regarded as the founder of their order. Many of the old

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\* Odin has been held to be a real personage of the third century. Descended from the Goths, he was at once a warlike prince, minstrel, priest and seer (Schlegel).

Scaldic songs were chanted, until almost recent times, by the peasantry of Denmark and Sweden. The art of these men was handed down orally and traditionally. The Danes held them in the highest respect, and in the invasions of England, which began in the eighth century, many of this minstrel class doubtless followed the fortunes of war. It is of little avail to speculate upon any corresponding native order. If the English gleeman was not of the same rank in England, as the Scald in Denmark and Iceland, there is at least nothing to prove that he was not a person of respect and importance to history.

The importance of this ancient minstrelsy to music is clear when we reflect that all poetry (especially that of England and Germany) constantly draws deep draughts of inspiration at the wellspring of her primitive bardic records. It matters little whether the music has disappeared if the underlying poetic impulse is still a vital thing. An alliance with strong heroic stock (such as the Eddas furnish) endows poetry with a new vigour, braces her ideals and gives her a new lease of life. The sister art, intermingling with the more durable medium, renews her youth in much the same manner at the identical source. Thus the chain from Odin to Wagner (from the third century to the nineteenth), however lengthy, remains unbroken, and its reality is proved by the mere existence of the *Nibelungen Ring*.

Early in the ninth century \* Provence gave birth to a class of poet-musician which was destined to spread over Europe during the four centuries leading up to Dante's period. A definite link with the old Scalds seems traceable since the

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\* It is sometimes described as of much later date, *e.g.*, 12th century.

Normans were a late colony from Norway and Denmark, where the Scaldic influence was at its highest pitch ; and from the Norman minstrel to the Provençal troubadour is but a step. The **Troubadours** (or *Trouvères*-inventors) arose in ripe season. Peace and plenty crowned the sunny plains of Provence and Languedoc, and it is not surprising that her singers caught and reflected much of Nature's radiance. With chivalry as their chief incentive, every variety of imaginative song sprang to utterance, from the plaintive elegies (*Lais*), pastoral pieces (*Pastourelles*), love-songs (*Serventes*), Rondels and Carols to the more curious *Tençons* or repartee songs and *Esprangeries* or dancing songs. The highest ranks contributed to the membership of the new movement, which found a powerful stimulus in the Crusades. The Duke of Guienne, a famous troubadour (d. 1126), took part in the first crusade (1096). *La Jonglerie*, as the comprehensive title of the Provençal school runs, included the Troubadours (inventors), Chantères (singers) and Jongleurs \* (Jangleurs and Jugglers). The great leaders in early times disdained all rewards, an omission amply compensated by the houses, lands and fortunes lavished on their less scrupulous ancestry. Taillefer, Norman minstrel or Provençal troubadour, rode to Hastings with the famous "Chanson de Roland" as his battle-cry. Richard I, himself a renowned troubadour, owed his release from the castle of Dürrenstein to the fidelity and skill of his minstrel Blondel.

Other famous trouvères were Anselm Faiddit (imitated by Petrarch and admired of Dante), Thibaut, King of Navarre (some of whose melodies survive), Arnaud Daniel, Châtelain de Coucy and Bertran de Born. A goodly number of their songs

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\* Menêtriers in the north.



are extant. Our example is of the thirteenth century:—

ADAM DE LA HÂLE (b. 1240).

Ro - bins m'a-ime Ro-bins m'a

Ro - bins m'a de - man - dé - e,

FINE.

si m'a - ra. Ro - bins m'a - ca -

- ta co - te - le D'es - car - la - te

bo - ne et bel - le, Sous - ka - nie et

chain - tu - re - le A - leur i va.

The notation used was the square notation of the church. Hawkins quotes a specimen from Thibaut (or Theobald), King of Navarre.\* Many of Adam de la Hâle's songs are in two and three parts. Troubadours were thus amongst the earliest harmonists.†

\* History, Book V, Chap. 41.

† The common musicians, the Troubadours, Minnesingers, Meistersingers, etc., mostly sang their songs by heart, and appear to have extemporised, in England, at all events, a kind of part-singing in thirds called *Gymel*, and in thirds and sixths called *Faux-bourdon*. Riemann derives the curious word *Gymel* from *Gemellum* twin song."—(Abdy Williams).

The wave of enthusiasm reached Spain and Portugal, Italy and England. Our native gleemen gave way before the glittering retinue of William the Conqueror, and though the class may be supposed to have died hard, Norman or Provençal song became the vogue.

The Gay Science (as the *trouvère's* art was termed) seems to have reached its climax about the time of the establishment of the *Court of Love* in Provence and Picardy (1180). An Academy of Poetry, which flourished for a considerable time, was founded at Toulouse in 1320—a date which may be taken to mark the downfall of the system, though it lingered on, especially in Spain, to the fifteenth century. But the necessity for it was gone. With the establishment of Italian, by Dante (1265–1321), English, by Chaucer (1340), and the efforts of John de Meun in France, a new order of poet arose, of superior significance. Extemporization and tradition became of less consideration. The *written* letter was the first blow; it was followed hard by the *printed* characters, as Caxton and his disciples came on in the fifteenth century.

The harmony that was growing up during the period of the Troubadours may now be briefly traced.

There is nothing to show that Alfred the Great did more than employ the traditional melodies of his day. He is known to have been a skilled harper and singer—his exploit in the Danish camp, which led to his restoration, proves so much. Alfred also translated and studied Boethius. The first known musical treatise, a work entitled *Musica Disciplina*, by Aurelian, of Réomé, dates from this period (viz., 850 *circa*).

The Greek system of Magadizing (*i.e.*, the adding of octaves to single sounds) led to the employment of other intervals. Organum (or Diaphony), as

witnessed in the *Musica Enchiriadis*, freely employed octaves, fifths and fourths. The following illustration is from another work of the ninth century :—

From SCHOLIA ENCHIRIADIS.

The image displays three staves of musical notation in a square neumatic script on four-line red staves. The notation is in a single melodic line. Below the staves, the Latin lyrics are written in a Gothic script. The lyrics are: "Nos qui vi - vi - mus ben - e - di - ci - mus Do - mi - num ex hoc nunc et us - que in sæ - cu - lum." The music consists of a series of eighth and sixteenth notes, with some rests. The final note of the third staff is a half note, indicating a cadence.

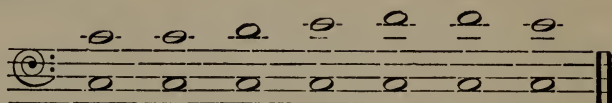
Nos qui vi - vi - mus ben - e - di -  
ci - mus Do - mi - num ex hoc nunc  
et us - que in sæ - cu - lum.

All is fixed and mechanical in the above example, excepting the last three chords, which show an early attempt at a cadence, while the precise intervals of the Dominant seventh occur in the penultimate chord.

Hucbald (or Hugbald), a monk of S. Amand, in Tournay (840–932, *circa*), generally credited with the authorship of the treatise *Musica Enchiriadis*,\* taught singing, founded schools for its propagation, and wrote musical treatises. “Hucbald’s idea that one voice might wander at pleasure through the scale” (says Dr. Burney), “while the others remained fixed, shows him to have been a man of genius and enlarged views, who, disregarding rules, could penetrate beyond the miserable practice of his time into our points d’orgue, pedale and multifarious harmony upon a holding-note, or single bass, and suggest the principle, at least, of the boldest modern harmony.” The origin of passing-

\* Also attributed to Odo, Abbot of Tomières, 927, A.D.

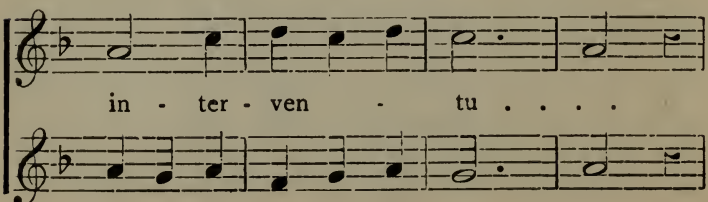
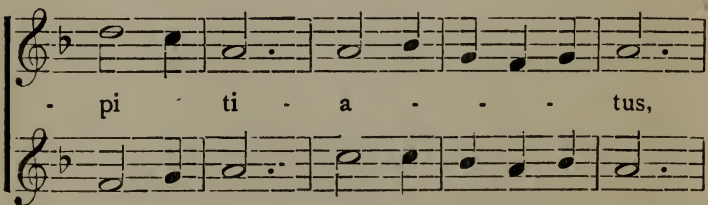
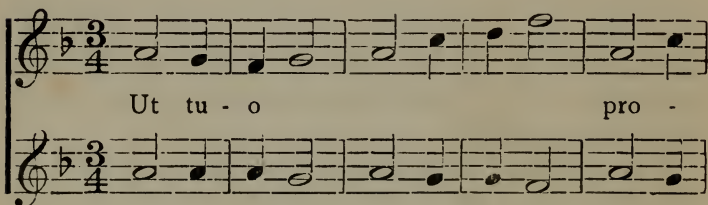
notes is traceable in the same passage, quoted below:—



Te hu - mi - les fa - mu - li.

S. Dunstan (b. 925), no less celebrated for his skill in music than for his remarkable learning, has actually been credited with the invention of music. Hawkins quotes a Kyrie (Fol. 182) which is given in full in *Early Harmony*, and ascribed to this famous abbot of Glastonbury.

Two-part harmony of a primitive kind is discovered in a Cornish carol of a date about 1086—*i.e.*, the time of William the Conqueror, and before the Crusades. A facsimile is given in *Early English Harmony* (Plate I).







Notation was now in the very throes of birth.\* Two methods were already in use. The old neumatic notation of the sixth century still survived, and was used concurrently with the alphabetic notation invented by Hucbald, Odo, and others. Dunstan's "Kyrie" is written in neums; the Cornish carol quoted above is in an alphabetic notation. Both neums and alphabet are used in the famous *Montpellier Antiphonary* (circa 1000).

Modern notation, if not invented by **Guido d'Arezzo**, was so much influenced by the genius of this Benedictine monk and music teacher, that mediæval writers ascribed the whole credit to him. Guido was born about 990 at Arezzo, near Rome. His success led to his being expelled from the Monastery of Pomposa; though, in later life, he was received again with honour. Briefly summed, Guido's improvements lay in the use of the seven letters of the Latin alphabet to mark our musical scale. Guido's lowest note, *Gamma*, gave us the word gamut. He drew parallel lines through the neums, and thus invented the staff, or stave. Upon each line a letter (clavis or clef) fixed the sound intended to be sung. Thus the F and C clefs came to light. Guido's chief work is the *Micrologus*. The learned author was made abbot of Santa Croce, and died about 1050. Hawkins quotes

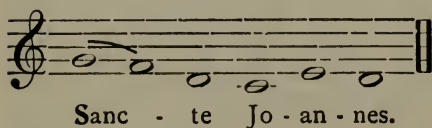
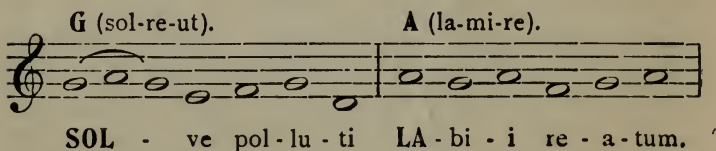
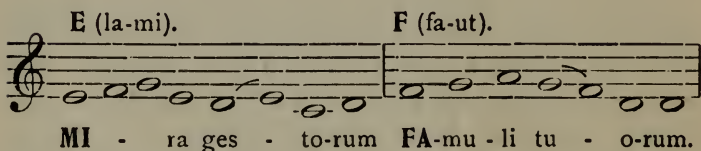
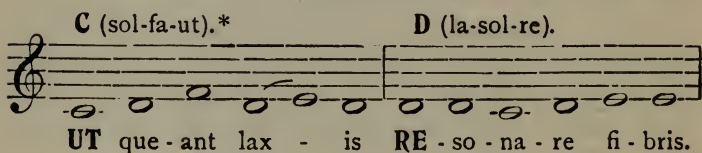
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\* *Bar Lines* first appear in the 13th century MS. of "Sumer is icumen in." After two centuries they are found in Lute, Organ and Virginal tablature. Not until after 1600 were they generally used.

a so-called cantilena by Guido which he describes as one of the "oldest compositions of the kind in the world."

The syllables which Guido adapted to his hexachords are seen in the melody of a hymn by Paulus Diaconus (*circa* 770). They were employed on the movable Doh system—that is to say, when transposed to F and G (the soft and hard hexachords), the syllables became relatively significant, as in the Tonic Sol-fa notation.

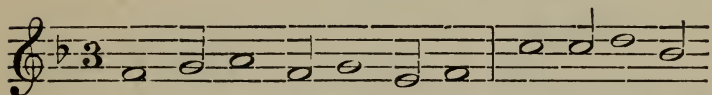
PAULUS DIACONUS (*circa* 770).



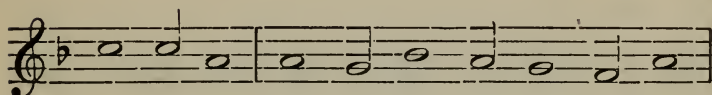

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\* The syllables in brackets show the moveable system by which UT may represent C, G and F, etc.

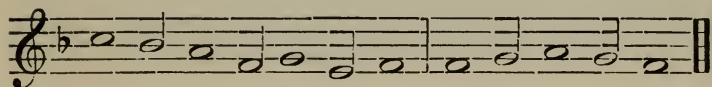
If the harmony of this period was crude and unmeaning, not so some of the melodies. A twelfth century hymn is worth quotation since it is still sung in our churches.\* This is the well-known *Prose de l'Âne*, sung annually at Beauvais and Sens, from the date mentioned, at the Feast of the Circumcision:—



Or - i - en - tis par - ti - bus, Ad-ven-ta - vit



as - i - nus, Pul - cher et for - tis - si - mus,



Sar - ci - nis ap-tis - si-mus. Hez, sire As-nes, hez.

Other carols, such as *Resonet in laudibus* and *Dies est lætitiæ*, of the thirteenth century, tend to show that at this time a definite melodic tune was already in existence, such as afterwards gave birth to our folk-songs and hymn tunes.

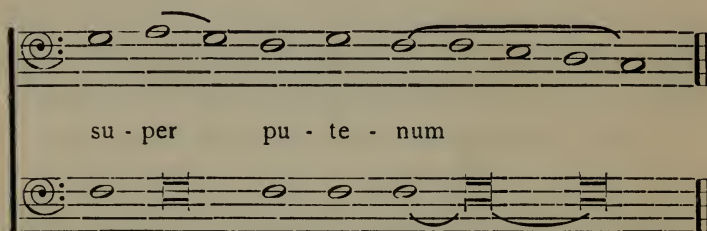
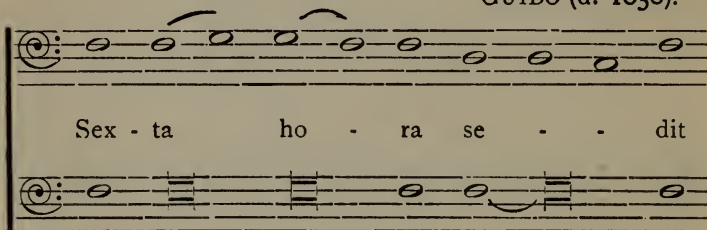
**Franco**, of Cologne, thought by Burney, Hawkins and Fétis, to be the philosopher of that name who flourished in the eleventh century, is now more generally believed to be the Benedictine monk who

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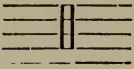

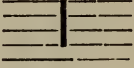




\* Under the singular title, "Redhead, No. 45."

became prior of Cologne Abbey in 1190. His work, *Ars Cantus Mensurabilis*, ascribed to 1230 (*circa*) marks an important epoch in the history of music. Organum (or Counterpoint) began to shake itself free of the restriction which the rule of note-against-note enforced. Even in such an example as the following, from Guido's *Micrologus*, there is a definite need of strict measure since the two parts do not move together:—

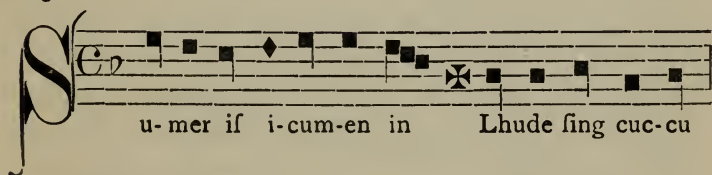
GUIDO (d. 1050).



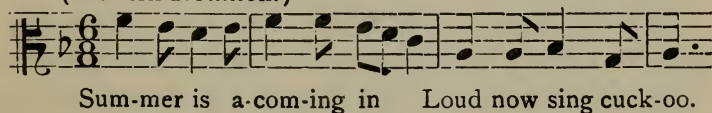
Without being the actual discoverer of mensurable music, Franco was the first to place it upon a definite basis. His scheme gave us a definite time table, with notes and rests not widely different from those now in use. By its means the discantus, contrapunctus, or Fauxbourdon, was enabled to employ groups of notes, while the cantus firmus (or tenor) remained of fixed length as in the scholastic *Canti Fermi* of the present day. The following were Franco's principal notes and rests:—

NAMES.	NOTES.	RESTS.
Large ( <i>Maxima</i> ) ...		
Long ( <i>Longa</i> ) ...		
Breve ( <i>Brevis</i> ) ...		
Semibreve ( <i>Semibrevis</i> )		

This is the notation employed in *Sumer is icumen in*, to which Joseph Ritson assigned the date 1250:—



(Modern Notation.)



Walter Odington, a monk of Evesham, wrote a mathematical treatise on Music (*circa* 1275) entitled *De speculatione Musicae*; he is credited with the invention of the Minim. Odington also describes “musica ficta,” which originated in the removal of the tritone in the scale of B flat, necessitating the introduction of a flat before E.

During the end of the thirteenth and beginning of the fourteenth centuries many learned treatises



on music came to be written.\* Such are Marchettus' *Brevis Compilatio in Arte Musica* (written at Padua about 1300) and the *Musica Speculativa* (1323) by Johannes de Muris, of Paris.

The English De Muris taught at Oxford. According to Riemann he studied at Paris, and was of Norman descent.

Robert de Handlo, an English theorist, issued (in 1326) *Regulæ cum Maximis Magistri Franconis*, of which a copy made by Dr. Pepusch is all that exists. Mention may be added of Prosdoscimus de Beldemandis, a professor of philosophy at Padua in 1422. He wrote treatises on measured music and counterpoint and was contemporary with Dufay. Another learned writer, Gafurius (1451-1522) left numerous works on practical and theoretical music. He was a singer in Milan Cathedral, where he greatly improved the musical services. Hawkins devotes several pages to Franchinus Gafurius, and states that though he taught publicly in some of the chief cities of Italy, not his the influence which founded the practical school of Iodocus Pratensis (Josquin), Orlando de Lasso, Phillippo de Monte, Adrian Willaert, though all may have benefited by his teaching.

It may here be added that the late Minstrelsy of Troubadours and Trouvères has never yet been fully credited with its proper share of moulding influence, in the making of either harmony or melody. The latter was (of course) much older than the Troubadours; the former, however, grew up in their midst, and was (in part) of their own originating. This is clearly proved by the examples given in Coussemaker's *l'Harmonie du Moyen Age*.

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\* Coussemaker (1805-76) has printed no less than forty of these.

## CHAPTER II.

## PRIMITIVE SCHOOLS TO PALESTRINA.

**E**NGLAND can justly claim to have possessed the earliest school of musical composition, which must be allowed to have been founded by **John Dunstable**, astrologer, mathematician and musician. Little is known of Dunstable's life. He was born at Dunstable (Bedfordshire) towards the close of the fourteenth century. Dunstable's reputation was great amongst his great contemporaries Dufay and Binchois. Some verses by Le Franc (*Le Champion des Dames*) record a meeting of the three musicians at the Court of Burgundy, when Dunstable vanquished Dufay and Binchois. Tinctor (1415-1511) speaks of Dunstable as the *fons et origo* of modern music. In another place he mentions the chief musicians of his time, beginning with Dunstable.\*

**Dunstable** died in 1453 (Dec. 24), and was buried at Old S. Stephen's, Walbrook. To the troublous times, which followed hard upon his death, must be attributed the small number of compositions traceable to him. Fortunately, it is an increasing number. Copies † of the 33 motets for 3 voices,

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\* Nostro autem tempore, experti sumus quanti plerique musici gloria sint effecti. Quis enim Joannem Dunstaple, Guillelmum Dufay, Egidium Binchois, Joannem Okeghem, Anthonium Busnois, Joannem Regis, Firminum Caron, Jacobum Carlerii, Robertum Morton, Jacobum Obrechts non novit?—*Complexus effectum Musices*.—Tinctoris p. 200, (Coussemaker).

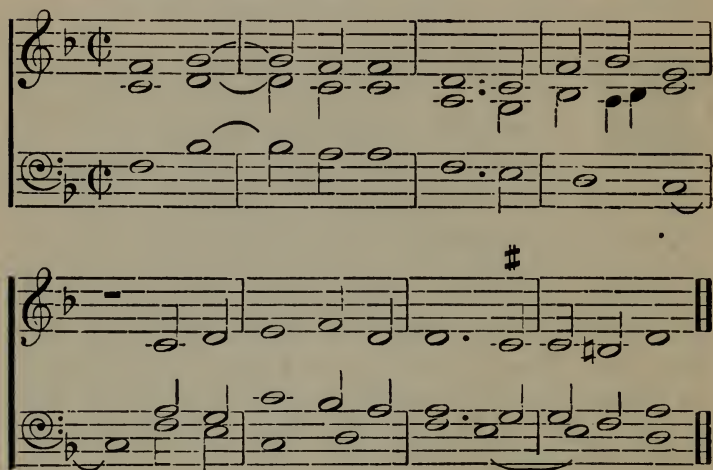
† Made by W. Barclay Squire in 1900. Add MSS. 36490.

contained in the Biblioteca Estense at Modena, are deposited in the British Museum.

A few other pieces exist such as "O Rosa bella," a three-part piece in the Vatican library, a Magnificat, part of a Mass, the three-part composition in Henry VIII's MS. (31922 British Museum), and the enigma, no longer an enigma, since it was solved by J. F. R. Stainer (see *The Organist and Choirmaster*, May, 1904).

#### OPENING OF MAGNIFICAT.

#### DUNSTABLE.



If the Wars of the Roses almost effaced the chief musician of the age, they dealt still more unmercifully with his contemporaries and followers. Many anonymous carols of the fifteenth century remain to bear witness of an activity which Dunstable's work must have stimulated if not originated. Of these, "Carols of the Fifteenth Century" (reprinted from an MS. roll in Trinity College Library, Cambridge), are of no little importance.\* The style of composition is much akin to that of Dunstable and Dufay. An early treatise by Lionel Power, mentioned by Hawkins

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\* There is another goodly collection in the British Museum (Add. MSS. 5665).



and Burney, may also be ascribed to Dunstable's period. It describes the "sights of Faburden," and is remarkable in that it makes use of figures for the first inversions of triads. Power appears to have been a composer as well as a theorist, a few of his Motets and a portion of a Mass being in existence.

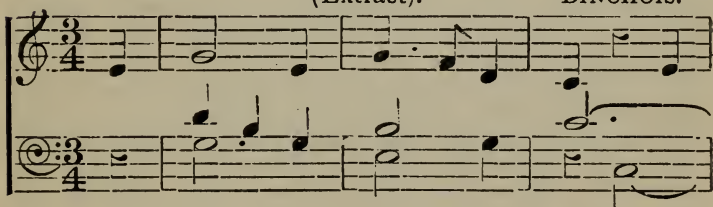
**Belgian** schools have hitherto recognised Dufay as their founder. Recent research has shown that the credit must be divided between Binchois and Dufay. All the dates have been revised, and it is now certain that our English Dunstable preceded the two Belgian composers.

**Gilles Binchois** (Gilles de Binch) was born (probably) at Binche in the diocese of Cambrai. First a soldier, afterwards a priest, Binchois became chaplain to Philip of Burgundy in 1425. He was afterwards raised to the canonry of S. Walde-trude's (Mons) 1438-1449. He died in 1460. No less than 28 pieces are contained in a Bodleian MS.\* The following quotation is from one of these secular songs :—

DE PLUS EN PLUS SE RENOUVELLE.

(Extract).

BINCHOIS.



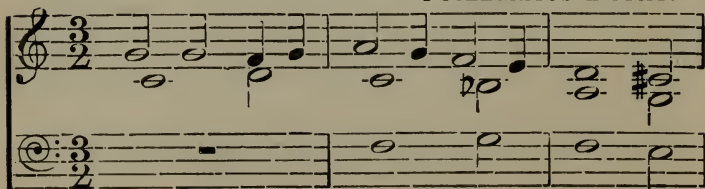
\* Some of these are reprinted by Novello, under the title "Dufay and his Contemporaries" (Stainer).

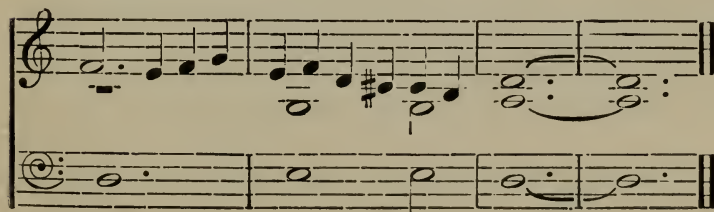
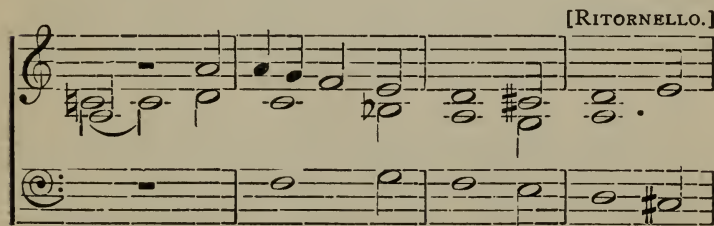
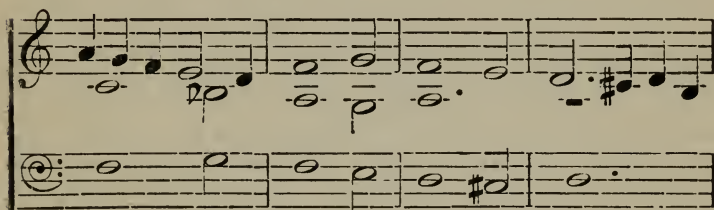
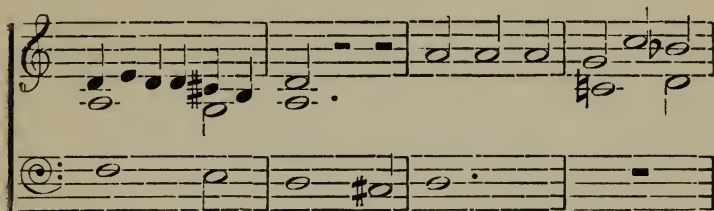
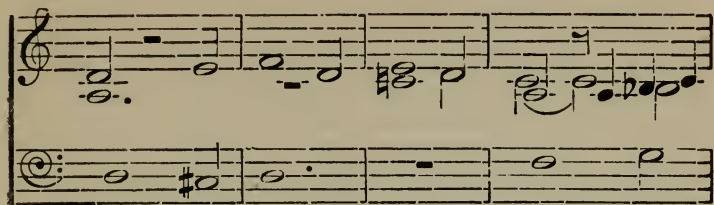


**Guilielmus Dufay** was born about 1400. His first entry into musical life was, as choirboy, in Cambrai Cathedral. He became friendly with Binchois at this time. During the period 1428-1432, he was one of the singers in the papal choir, Rome. He spent seven years in Savoy, and, about 1442, he took his Bachelor's degree at Paris University. He was appointed music teacher to the Duke of Burgundy's son, and in 1450, received a canonry at Cambrai. Dufay died in 1474. His nineteen secular songs in three parts, published from the Canonici MS. in the Bodleian Library, form the most interesting monument to his fame. More than fifty such pieces are in the original MS. Many curious traits of composition are evidenced in these fifteenth century songs. Imitation of course there is; but that was no new thing, since "Sumer is icumen in" (canon four in one) of the *thirteenth* century can show that. Discords, even dominant sevenths, chords of the thirteenth, chords of the six-four, &c., make their appearance in this collection of songs, which shows more clearly than ecclesiastical work what composers of the fifteenth century could or dare do. Our example is that of a song with a burden of two lower parts in canon.

RESVELONS NOUS RESVELONS AMOUREUX.

GUILLERMUS DUFAY.





**Joannes Ockenheim** (1430-1495),\* born at Termonde, East Flanders, was one of the singers at Antwerp Cathedral in 1443. Ockenheim was one of the first to make consistent use of augmentation, diminution, inversion and imitation. His compositions, which included a motet for 36 voices, are still chiefly in MS. ; being preserved in the Vatican and Brussels Libraries. Many are understood to have been destroyed. A few examples are quoted by Burney. Ockenheim forms an important link between old and new. Pupil of Dufay (1450) and Court musician (Paris, 1454), he had witnessed the birth of modern history; printing had come in, even the printing of music from movable types was known in 1498. Ockenheim's most durable work was done as teacher. "Through his pupils the art was transplanted into all countries" (says Kiesewetter) "and he must be regarded as the founder of all schools from his own to the present age."

Of these pupils by far the most distinguished was **Josquin** (or Josse) **Despres**, whose Latin name is equally well known as *Iodocus Pratensis*. He came from S. Quentin, Hainault, where he was born about 1450. His early career was spent as chorister of the Papal court (1471-1484). He afterwards became attached to the courts of Ferrara and Florence. Unlike the music of his old master, that of Josquin was almost entirely preserved by print. His MSS. are in the Sistine Library. His success as a composer was remarkable; and he is freely described in contemporary writings as the "idol of Europe." Certainly his music was everywhere performed. He left nineteen masses, fifty secular pieces, and one hundred and fifty motets, some of which became familiar at the court of Henry VIII. Hawkins quotes the canon which Josquin wrote for Louis XII, with the King's note contrived as a monotone.

Josquin also wrote a Mass contrived on the notes **Lah, sol, fa, re, mi**, in memory of the courtier who always said *Lascia fare mi* whenever the composer asked for advancement. Josquin died at Condé in 1521. Many of his pupils distinguished themselves. Such were Willaert, Arcadelt, Mouton, Goudimel and Clemens non Papa.

Adriano **Willaert** was born at Bruges in 1490. He studied law at Paris University, but soon turned

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\* The dates are Riemann's. Grove gives 1434-1496 in the new edition.

towards music. His principal appointment was at S. Mark's, Venice, where he became Maestro di Cappella. To Willaert belongs the credit of founding a definite Venetian School, which resulted in such distinguished musicians as Cipriano di Rore, Zarlino, Donati, Giovanni dalla Croce and Andrea Gabrieli.

Willaert's Motets, Madrigals and Airs won him the reputation of being "the first musician of his time,"\* His pupil, Zarlino, represents him as the ablest theorist of the age. Hawkins quotes an excellent four-part Motet † entitled "Quem dicunt homines," by Willaert. Orlando di Lasso (Roland de Lattre) was the last great genius of the Netherlands. He was born at Mons about 1520, and became director of music at S. John Lateran, Rome. Lasso visited France and England (1554), and a few years later settled in Munich, where his life's work was accomplished. Burney covered himself with ridicule by speaking of Lasso as a "dwarf upon stilts" as compared with Palestrina. The grace and beauty of Lasso's best work gives it a high place even in the golden age of Palestrina. Lasso left Masses, *Sacræ Cantiones*, Madrigals and (516) Motets.

With the death of Lasso the Flemish School came to an end. Rome had been the scene of the labours of three of its leaders, Dufay, Josquin, and Lasso, and to their influence may be ascribed the birth of the Roman School, which covered the period 1517-1594.

**Jacob Arcadelt**, (*circa* 1514-1570), of Flemish birth, became singing-master of S. Peter's, Rome, in 1539. Sixteen years later, he settled in Paris. His masses, motets, and madrigals are numerous and historically important. The "Ave Maria" popularly ascribed to him is of doubtful origin. Burney's History quotes a more certain example in the madrigal "Il Bianca."

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\* He is sometimes credited with being the first to employ antiphonal music; but the practice is ancient.

† History, Book 8, Chapter 73.



**Constanzo Festa** (*circa* 1495–1545) was first a chorister and afterwards master of the Sistine Choir (1517). His madrigal, “Down in a flowery vale,” (*Quando ritrovo la mia pastorella*) is widely popular in England; but Festa has left madrigals, motets, and a *Te Deum*, which still gain occasional hearings.

**Cristoforo Morales**, of Spanish origin, since he was born at Seville, (1512–1553), did much to advance the early Roman School. He was a member of the Papal choir in 1540, and his masses, motets, and Magnificats prove him to have been a church composer of high rank. His is the first name of eminence that occurs in the scanty list of Spanish musicians.

**Lucca Marenzio**, \* (1560–1599) born near Brescia, became attached to the Court of Poland, and, at the time of his early death, held an appointment in the Papal choir. His madrigals, many of which are of the finest quality, number nearly 200.

**Tomasco Ludovico Vittoria** (1560–1608), like Morales, was of Spanish birth, and, like him, belongs to the Roman School of composers. His masses and penitential psalms were the true precursors of Palestrina’s more perfect creations. Vittoria is happily described by Peacham as “a very rare and excellent author; his vein is grave and sweet.”

But the great ornament of the school was **Palestrina**, whose tonal and diatonic harmonies are still profoundly venerated by all who love the massive choral effects and noble contrapuntal combinations of the old scheme of things.

The history of **Giovanni Pierluigi da Palestrina** (Joannes Petraloysius Praenestinus) is somewhat obscure. He was born of humble parentage in 1514 or 1515 (though Hawkins gives a date as late as 1529) at Palestrina (anciently Præneste) an episcopal city 22 miles E.S.E. of Rome. He became a pupil of Claude Goudimel who had opened a public music school in the capital. After some ten years’ study he received an appointment as master of the music (*Magister Musicæ*) at the Cappella Giulia of the Vatican. From first to last the church absorbed his whole labours. Palestrina (in 1554) challenged Flemish supremacy (then universal) with his first publication, a set of five masses dedicated to Julius III,

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\* John Dowland appears to have met Marenzio during his travels in Italy, for he writes as follows in the preface to his *First Booke of Songes*, 1597 :—“Yet I cannot dissemble the great content I found in the proffered amity of the most famous Lucca Marenzio, not thinking it any disgrace to be proud of the judgment of so excellent a man.”



said to be the earliest music dedicated by an Italian to the Pope. By this work, and the long series which gradually followed, the compositions of Ockenheim, Josquin, and Orlando di Lasso were slowly but surely superseded. Though Palestrina was married, and a layman with no special singing-voice, he became appointed as one of the twenty-four collegiate singers in the Pope's private chapel. A first book of madrigals made its appearance during the year 1555, and the composer lost his newly acquired appointment owing to the zeal of Paul IV (the new Pope), who, however, left him a small pension of six scudi per month. This disappointment prostrated Palestrina with nervous fever for some weeks. Soon, however, he was called to the Lateran, where he spent about six years as Maestro della Cappella, at the same time retaining his pension. In 1561, he removed to *Santa Maria Maggiore*, where the most important event of his life befell. Though his publications had been chiefly anonymous (such as "The Lamentations of Jeremiah," the Magnificat for five and six voices, and a set of *Improperia* for eight voices) the musician's reputation was rapidly becoming established, and the Council of Trent (in 1564), thanks to those enlightened Cardinals Barromeo and Vitellozzi, resolved that Palestrina was the man to attempt a reformed musical setting of the mass, in place of the current works, which introduced secular and profane melodies. The alternative was to forbid music altogether in church worship. Such possibility was fraught with danger to music, though it is not to be supposed that the Reformation (already accomplished in England) or the Lutheran churches, now well established, would necessarily have followed Rome's lead. The triumphant issue of the matter was brought about single handed by Palestrina, who proffered three masses for the one sought. Of these, the third, known as *Papæ Marcelli*, is perhaps the greatest. The Pontiff discovered in it the song which the Apostle of the Apocalypse had caught from the angelic hosts of New Jerusalem. The marvellous enthusiasm, which the works aroused, reached even to the music-copyist of the Vatican, who transcribed Palestrina's work in a new and larger character than that ordinarily employed. Henceforward, the music of the church was in no danger. Masses and motets, in ceaseless streams, flowed from the pen of this inspired master, whose dedications to Philip II of Spain, the King of Poland, Princes, Popes, Cardinals and others, brought him little but empty thanks. A set of five *secular* madrigals, quite an exceptional class of work for Palestrina, was arranged for the lute by Vincenzo Galilei (father of the astronomer) and printed in 1568. Some time after 1575, it seems that

Palestrina taught in Mannini's newly-founded Italian music school (said to be the first of its kind of Italian foundation). Seven pupils he is known to have had. These included three of Palestrina's sons (four motets by whom were published in 1572), A. Stabile, Andrea Dragone, Adriano Ciprari, and G. Guidetti. An incident of this period (1575) appears in striking relief to the sombre monotony of the composer's general experience. Fifteen hundred singers from his native town (Palestrina) came to Rome to celebrate the Jubilee. Divided into three choruses, comprising priests, laymen, boys and women, they entered the city with great solemnity singing Palestrina's music, with the illustrious composer at their head acting as conductor. Palestrina remained at the Vatican to the end of his life. He was always a poor man, and he had a full share of domestic trouble. Three sons died young; the survivor, always of weak character, dealt fraudulently with his father's MSS. In 1580, Palestrina had lost his wife Lucrezia. Several arduous tasks fell to the composer's lot in late life. Thus he was directed to revise the *Graduale* and *Antifonario* of the Roman Church. An ill-judged attempt to install him in the room of the Pontifical *Maestro della Cappella*, ended in failure. To the end a modest position was his. Filippo Neri, Palestrina's faithful friend and confessor, attended the composer in his last hours. He died Feb. 2nd, 1594. The school, which this great master brought to a climax during his long life, now closed; but its influence on music is for all time, so that later generations, such as those of Bach or Wagner, all drink at the never-failing fount of polyphonic inspiration.

His works, in Breitkopf & Härtel's complete edition, number ninety-three masses (four to eight voices) and sixty-three motets (four to twelve voices). Palestrina is credited with being the earliest composer who employed his *Canti fermi* in the upper or treble part in contradistinction to the tenor.

Contemporary with the rise of the Roman School in the sixteenth century, numerous smaller schools sprang to life at such art centres as Florence, Naples and Venice. The usual classification, if arbitrary, is useful in distinguishing between the small groups of pioneers, spread throughout Italy, who were seeking to develop their art. Venice\* had had an ancient line of organists from the year 1318, when one Maestro Zuchetto held office as organist of the celebrated S. Mark's Church. One of his successors, Stefano Murer, who had the same appointment during 1445-49, is credited with the invention of the organ pedal-board.

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\* Florence had Francesco Landino (or *Cieco*, the blind), 1325-1390, a famous organist, and composer of *Canzone*.

But isolated efforts do not make a school, and Adrian Willaert laid the foundations of that organised following, which included Cipriano di Rore (1516–1565), composer of Madrigals, Motets and Masses; Zarlino, organist, composer and author of the well-known *Institutions, Demonstrations and Supplements*; Donati, a noted organist; Giovanni dalla Croce (1560–1609), pupil of Zarlino and successor of Donati, and famous for his Madrigals, Motets and Psalms; and Andrea Gabrieli, whose Masses and organ music are still quoted with respect. All five men in turn became organists of S. Mark's.

**Florence** had her composers in the days of Dante and Petrarch, but the school to which she lends her name is that founded by **Francesco Corteccia** (*circa* 1510–1571). He served as a chapel-master in Florence and left some excellent church music and Madrigals. In 1539, Corteccia joined Festa in providing an entertainment almost exclusively of Madrigals for the marriage ceremony of Cosimo de Medici.

Corteccia wrote wedding music for another of the Medici's in 1565, and some fourteen years later the great Palestrina provided the Madrigal "O felice ore" for a member of this illustrious family.

**Lombardy** claims the famous Gafurius (or Franchinus) who lived 1451–1522, and whose *Practica Musica*, of influence in its day, is still regarded as authoritative.

Of the same school is **Costanzo Porta**\* (*circa* 1530–1601)—a Franciscan monk, and chapel-master of S. Mark's, Ancona. His five-part motets form his principal work. Hawkins quoted a canon (4 in 2) which can be sung backwards or forwards, or to use the old expression, *Canon Cancrizans*.

**Orazio Vecchi**, of Modena (1551–1605), wrote Masses, *Cantiones Sacrae*, and a book of fine Madrigals.† Mention should also be made of **Gastoldi** (b. *circa* 1550), composer of "Balletti da suonare, cantare, e bellare" (Venice, 1591), which served as models for Thomas Morley's Ballets or Fa las.

**Naples** during the period 1434–1600 formed a school which included **Joannes Tinctoris** (1445–1511), author of

\* Francesco della Porta, an organist, born at Milan about 1590, wrote Villanelle, motets and ricerci, and was one of the first to employ basso continuo. He died in 1666.

† Vecchi's *Amfiparnasso* (1594), is sometimes claimed as the first real opera. It is merely a collection of five-part Madrigals. The action is carried in dumb show.

the first music dictionary (*Terminorum Musicæ diffinitorium* and Archbishop of Naples.

We quote a specimen of Tinctor's work:—

*Ficta Musica est cantus propter regularem manus traditionem editus.*

*Fuga est identitas partium cantus quo ad valorem, nomen, formam, et interdum quo ad locum tonarum et pausarum suarum.*

Tinctor thus distinguishes between *musicus* and *cantor*:—

*Musicorum et cantorum magna est differentia.*

*Illi sciunt, ii dicunt quae componit musica.*

*Et qui dicit quod non sapit diffinitur bestia.*

To the preceding names must be added that of **Luzzasco Luzzaschi** (1545–1607), organist of Ferrara Cathedral, and Frescobaldi's teacher—a distinguished representative of the Neapolitan School.





## CHAPTER III.

## GERMANY, FRANCE AND SPAIN.



ERMANY, especially Southern Germany and Austria, from about the end of the twelfth century, and onwards for more than a hundred years, could boast a class of Troubadour, of humbler origin perhaps than the neighbouring Provençals, but one which for all practical purposes was as important and influential as any minstrel movement in Europe. The Minnesingers, as they were called, sang of Nature and Religion. Their verse was more highly polished than their song ; but they emulated the very best traditions of the Trouvères in that they sang and played for the honour of art without any other reward. In the fourteenth century a new order of musician arose, namely the Meistersingers, who carried forward with remarkable success the work of their predecessors the Minnesingers. A long interval had elapsed between the two orders of minstrelsy, and Feudalism was passing away, leaving behind a new measure of liberty, which rendered it possible for all classes of men to join the great movement which Henrich von Meissen (Frauenlob) initiated in 1311 at Colmar, Frankfür, Mainz, Prague and Strasburg. The enthusiasm spread from Nuremberg to other cities and finally reached every corner of Germany.

Hans Sachs (1490–1576) was perhaps the most famous of the Meistersingers ; six-thousand and forty-eight of his

songs are still extant. Another prominent member of the order was Till Eulenspiegel, whose merry pranks our modern Strauss has celebrated. Sacred subjects were usually chosen by the Meistersingers, who accompanied themselves on harp, violin or cither. Music was also cultivated by musicians who are not known to have taken any part in the doings of the Meistersingers. Thus we find a succession of notable organists, whose compositions have come down to us, among whom we may note:—C. Paumann (1410–1473) of Nuremberg, Paul Hofhaimer (1459–1537), and Arnold Schlick (circa 1460–1512) of Heidelberg. The consolidation of the polyphonic movement is due to Adam de Fulda (b. 1460), a learned monk. Another early pioneer was Heinrich Finck (b. 1440), and of the same period is Heinrich Isaak, a Fleming, composer of “Nun ruhen alle Wälder,” a famous chorale. Isaak is said to have written the tune when leaving Inspruck\* for the Court of Bavaria, in 1490. The date is significant, since Luther is commonly regarded as the originator of the chorale, though it was not until 1522 that he began to actively press music into the service of his reform. Other important musicians of the period were Ludwig Senfl (1490–1560), Nicholas Pamingier (d. 1608), and Simon Lohet (1550–1617) of Stuttgart. In the following quotation of a few bars by Lohet, there is a curious anticipation of Bach’s opening in Fugue No. 33 (of the Forty-eight Preludes and Fugues):—

## FUGA.

## SIMON LOHET.

The musical notation is presented in two systems. The first system consists of a treble clef staff with a C-clef and a common time signature, followed by a bass clef staff with a C-clef. The second system consists of a treble clef staff with a C-clef and a common time signature, followed by a bass clef staff with a C-clef. The notation includes various musical symbols such as notes, rests, and accidentals.

\* The chorale is also known as “Inspruck.”



**Munich** is credited with an independent School, founded by Orlando di Lasso, whom we have already mentioned. **Nuremberg** became similarly honoured through the efforts of Hans Leo Hasler (1564–1612), a pupil of A. Gabrieli of Venice. Hasler composed Canzonets, *Cantiones sacrae*, Motets and Masses. He was also author of “Herzlich thut mich verlangen” which passed into a chorale (“Mein Gmüt is mir verwirret”) and found a place in Bach’s (S. Matt.) *Passion*. Others who entered into Hasler’s labours were Jacob Händl (Gallus), Aden Gumpeltzheimer, and Gregor Aichinger.

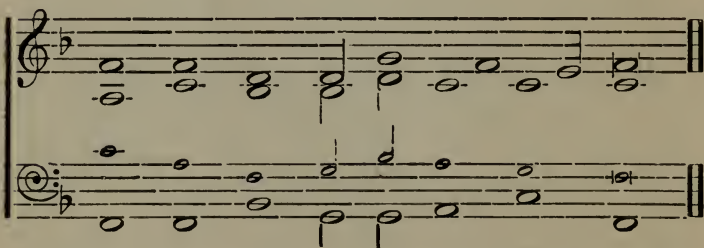
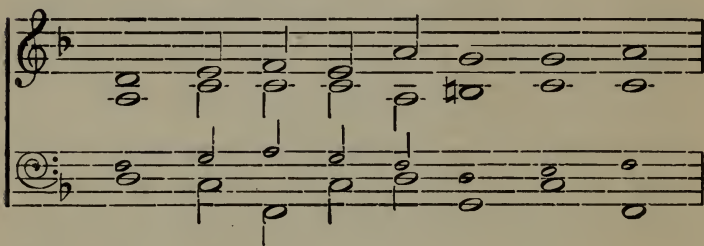
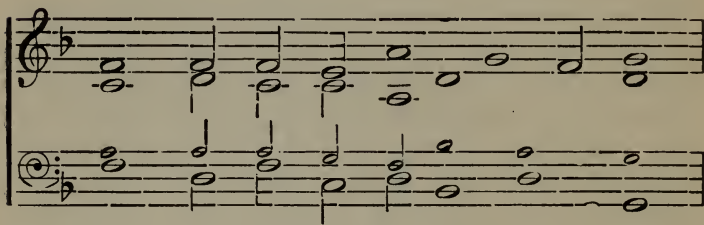
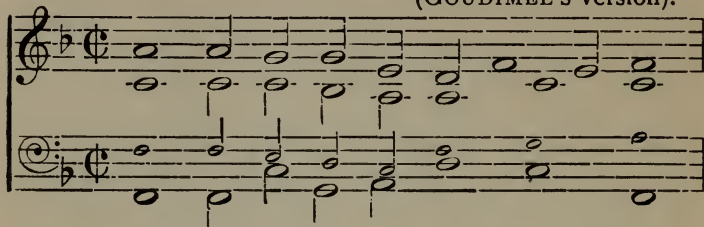
**France** traces her first so-called school to Josquin’s famous pupil, Jean Mouton, the teacher of Adrian Willært. The Troubadours had disappeared some two centuries before Mouton (1475–1522) became chief musician to Louis XII and canon of S. Quentin. His chief works include nine masses, seventy-five motets, and Psalms and Chansons. It may be observed that Burney’s estimate of Mouton is notoriously unfair. Hawkins, who quotes an excellent four-part “Salve Mater,” speaks more justly when he describes Mouton as one of the greatest musicians of his age.

Music-printing was introduced into France by Hautin in 1525, shortly after Mouton’s death. Hautin was followed by Le Bé. Another important printer and collector, if not also a composer, was P. Attaignant, who, in 1527, employed movable types for the issue of nineteen books of motets. He also printed the *Livre de Dancieries*. Attaignant died in 1556, and was succeeded by Le Roy, a singer, lutenist, and composer, who successfully carried forward the printing business. Goudimel’s Psalter (1565) came from Le Roy’s Press.

**Claude Goudimel** was born early in the sixteenth century, and became famous as a teacher through his Music school at Rome, where, among other pupils afterwards famous,

he taught Nanini and Palestrina. The Psalter, above alluded to, was a setting in four-part harmony of Marot and Beza's French version, with traditional melodies, one of which, the Old Hundredth, is quoted below :—

(GOUDIMEL's version).



Goudimel left many motets, and even attempted a complete setting of the Psalms of David, which, however, he did not

live to finish, being killed in the Massacre of S. Bartholomew's Day (1572).

**Claude le Jeune** (1530 circa-1610), issued a new musical version of the metrical Psalter of Marot and Beza, which supplanted Goudimel's and was widely used in France, Germany, and Switzerland by the Calvinists. Le Jeune also composed thirty-nine chansons à 4, printed by Le Roy.

**Du Caurroy** (1549-1609) has come down as the composer of a Mass, Prières, Fantasies in three to six parts, the excellent "Noel" (printed by Burney) and two popular airs, viz., "Charmante Gabrielle" and "Vive Henri IV."

**Spain** is the link which completes the chain of ancient and modern music. Her *Trobadores*, which had numbered kings and princes (*e.g.*, Alphonso II, Peter III, Alphonso X, 1252), survived well into the fifteenth century if not later. The influence of Rome and her church musicians dates from the fourteenth century, when Spain sent her best musicians to the Papal court. Some of her early composers were as follows:—Lopez of Mendoza (Marquis of Santillana) 1398-1458, Ramos 1440-1521 and Escobedo 1506-1554. Lopez especially stood high amongst the contemporaries of Dufay the great Belgian composer. Other Spanish composers of the sixteenth century deserving of passing mention are A. de Cabeçon (1500-1566), F. Salinas (1512-1590), F. Guerrero (1528-1600), Didaco Ortiz, and Don Luis Milan (1536).\*

The accredited founders of the Spanish Polyphonic School are **C. Morales** (1512-1553) and Vittoria, both of whom have already been briefly mentioned (see p. 32).

**Portugal** had several famous musicians (1540-1608) during the sixteenth century and onwards; such are M. de Aranda (1533) and P. Pimental (1599) and Oraz.

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\* The recent publication by the Academy of Madrid, of *Cancionero Musical*, of the fifteenth and sixteenth centuries (Barbieri) 1890, throws a new light on the Spanish music of these early times.



## CHAPTER IV.

## EARLY ORGANISTS.



THE latter part of the sixteenth and beginning of the seventeenth centuries marks a momentous period in the history of music. Apart from the invention of Opera and Oratorio, influences were at work which laid the foundation of an instrumental style. From the organists (the musicians *par excellence* of the sixteenth century) came the perfected **Fugue**, the result of a hundred years strenuous endeavour. Lutenists, virginal players, and the whole train of secular performers, contributed to the development of dance tunes and the formation of the **Suite**. Not unnaturally a few musicians—such as Byrde and Bull—helped forward more than one such movement in its inception.

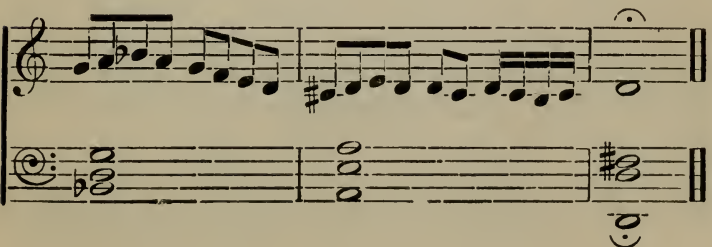
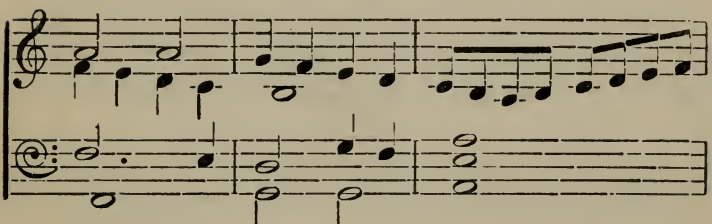
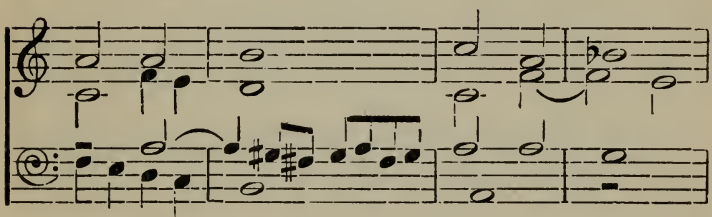
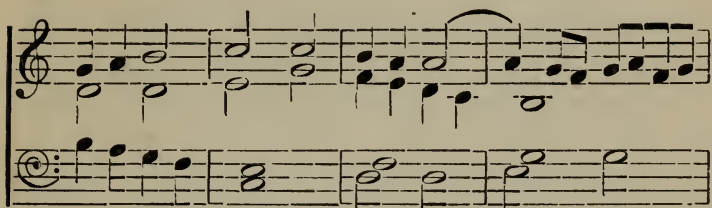
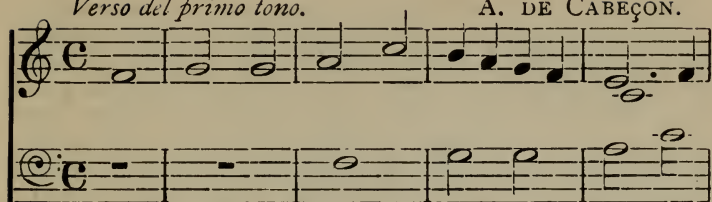
Able organists were spread over Europe at the period we have mentioned.

**Paumann**, the famous blind organist of Munich, had invented a tablature for lute and organ as early as 1460. In 1512, Arnold Schlick (of Heidelberg) published the first printed organ-tablature book, containing a primitive class of choral prelude, such as “Maria zart” and other Catholic hymns, set for the so-called king of instruments, with many flourishes and contrapuntal graces of an obsolete pattern. Kleber followed (in 1524) with a collection of preludes, fantasias, fugues, etc. It is interesting to observe the cautious manner in which most of the early pieces proceeded, with a theme selected from the old church tones, or some of the pre-Lutheran hymns.

Spain was early in the field with Antonio de Cabeçon (1510–1566), organist and composer to Philip II, at Madrid. A short specimen of his style is as follows:—

*Verso del primo tono.*

A. DE CABEÇON.





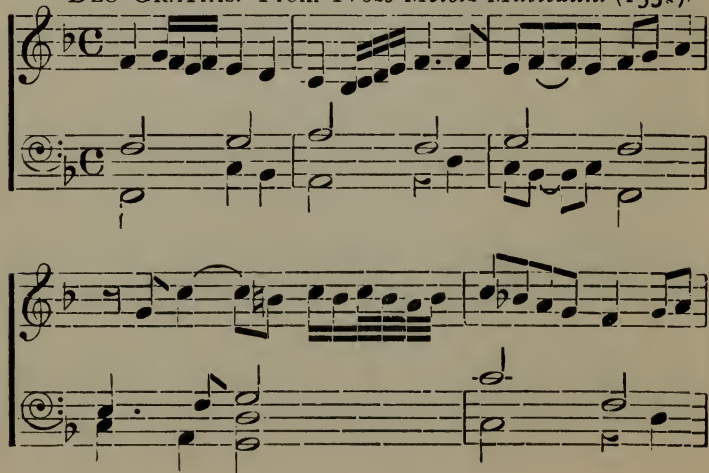
Italy in general, and Venice in particular, led the way in developing an instrumental style, which afterwards reached its climax in the Choral Preludes and Fugues of Bach. Andrea Gabrieli (1520-1586), who is credited with being the first composer of real fugues, was a pupil of Willært, and acted as second organist at S. Mark's, Venice (in 1566), afterwards obtaining the chief appointment. Claudio Merulo (1533-1604) held the inferior office at S. Mark's before Gabrieli, and, apparently, was joint organist with him for some years until Merulo quitted Venice for Parma. Other Venetian composers of this time were G. Guammi (1550), G. Brignoli (1550), Giovanni Gabrieli (1557-1612)—nephew of Andrea—Girolamo Diruta (1560) and G. B. Fasolo (1600).

At Rome Palestrina reigned supreme. Florence boasted Cristofano Malvezzi (1560). Ferrara had Luzzaschi. All these composers wrote organ music which strives after an independent expression. One of the commonest class of movement at this time was the *Ricercar* (derived loosely from *ricercare*, Italian for "to search out"), which may be rendered *little study*. Antegnati (1557), the head of a famous Brescian family of musicians, built organs, played and wrote for them. He has left an account of 135 organs built by the family.

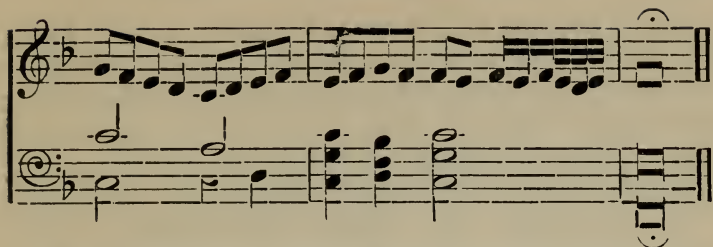
Bernard Smith (Strasburg, 1577), Christian Erbach, of Augsburg (1560-1628) and Johann Stephani (Lüneburg, 1601), forwarded the good work in Germany. In France, Attaignant accomplished much by his excellent publications, many of which he actually composed.

ATTAIGNANT.

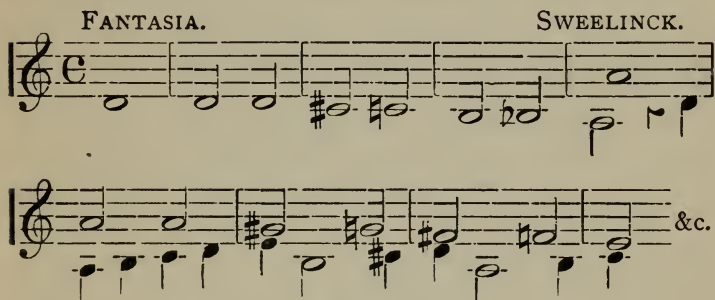
DEO GRATIAS. From *Trèze Motetz Musicaulx* (1531).







**Ian Pieterzoon Sweelinck**, born at Amsterdam in 1562, was one of the greatest organists of his time.\* His Fantasia on the following theme is, says Sir Hubert Parry, "probably the first organ fugue on a grand scale known to history."†—



Fantasias, Ricercars and Preludes—the last-named a mere outline of a simple eight or sixteen-bar tune—were the earliest purely instrumental forms. Variations, decorated songs and dance tunes were labelled with the name of the piece which gave the theme. Thus a long fugal piece, founded on the music represented by the following syllables, "Ut, re, mi, fa, sol, la" ("by Jehan Peterson Swelling"—Sweelinck), also employs them for the title. The *Fitzwilliam Virginal Book* further contains pieces by Byrde entitled, "The Bells" and "The Ghost," and there is an anonymous piece entitled "A Toy." Marches

\* Ritter gives Sweelinck's dates as 1561–1621.

† Oxford History, III, p. 76.

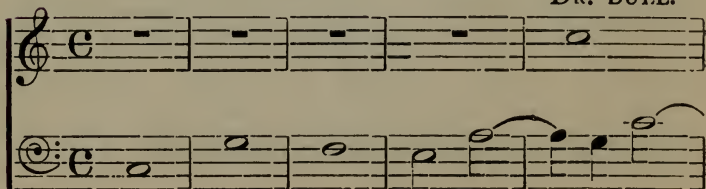
were in fashion at this time, for there is the "Earle of Oxford's Marche," by Byrde, in the *Fitzwilliam* volume, and "The Marche before the Batell," in the *Nevile Virginal Book*. To these may be added the "Meane" (by Blitheman, d. 1591), quoted by Hawkins, and "A Poynte" (Shephard), and finally "A Voluntary" (by Master Allwoode), in the appendix of the same history. Such pieces all had a contrapuntal foundation, and sometimes possess small distinguishing character. Blitheman's little piece (mentioned above) is one of many isolated examples which contain a veritable dominant seventh (see bar 28), before either the dominant or the dominant seventh had come into Monteverde's use.

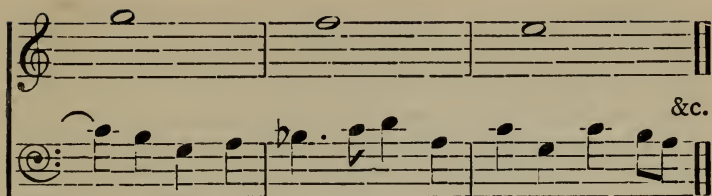
The names of Tallis (1520 *circa* - 1585), Marbeck (1523-1585) and Byrde (1540 *circa* - 1623) are sufficient guarantee that organ music in England was firmly implanted. Their immediate successors were Peter Phillips (1560 *circa* - 1625) who came from the Netherlands, the renowned John Bull (1563 *circa* - 1628) whose work is just too primitive and experimental for modern use, and Orlando Gibbons, who lives on through his vocal music, especially the Service in F and that choice madrigal, "The Silver Swan."

Bull is still held by some authorities to be the composer of "God save the King." An organ piece bearing that name is dated 1616, and curiously anticipates the subject of Bach's E flat Fugue in the "48":—

"GOD SAVE THE KINGE."

DR. BULL.

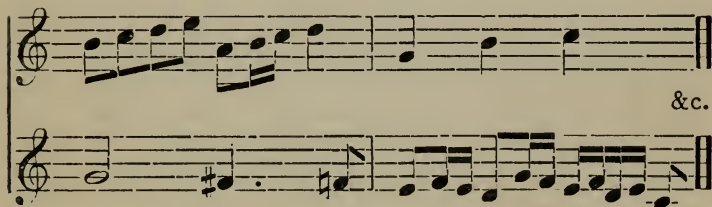
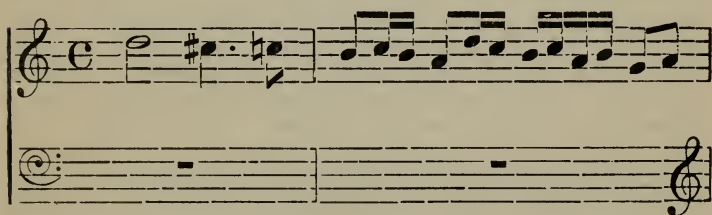




The theme appears twenty-eight times in the top part as a Ground Melody, worked out with all manner of clever, but hopelessly antiquated devices.

Girolamo **Frescobaldi**, born at Ferrara in 1583, became a pupil of Luzzaschi, organist of the Cathedral. His publication of a set of madrigals (in 1608) attracted some attention, and in the same year Frescobaldi obtained the organistship of S. Peter's, Rome, where he speedily became the leading organist of the day. After twenty years service at Rome, he moved to Florence, where he remained some five years, returning to S. Peter's in 1633. He died in 1644. A good example of Frescobaldi's **Canzonas**, quoted by Hawkins, starts with the following sprightly subject:—

## FRESCOBALDI.



His works comprise toccatas, canzonas, ricercari, caprices, fugues, partitas (or variations), passacaglias, balletti, correnti, ciaconas, gagliardi and airs, and they are of considerable importance to the development of musical freedom in organ music.

**Frohberger**, pupil of Frescobaldi, maintained the steady progressive tendency which organ music had established. His toccatas are strong and well-knit. In clavier music his gift was equally evident. Frohberger visited England in 1662, and having been twice robbed on the journey, was glad to accept the humble office of organ-blower to Christopher Gibbons at the Abbey. He was ill-adapted to the post, and on one occasion over-blew the bellows in such wise as to earn for himself Gibbons' hearty abuse, and some blows. Frohberger replied by boldly seating himself at the keyboard, where he attracted royal attention by his playing, and so saved the situation.

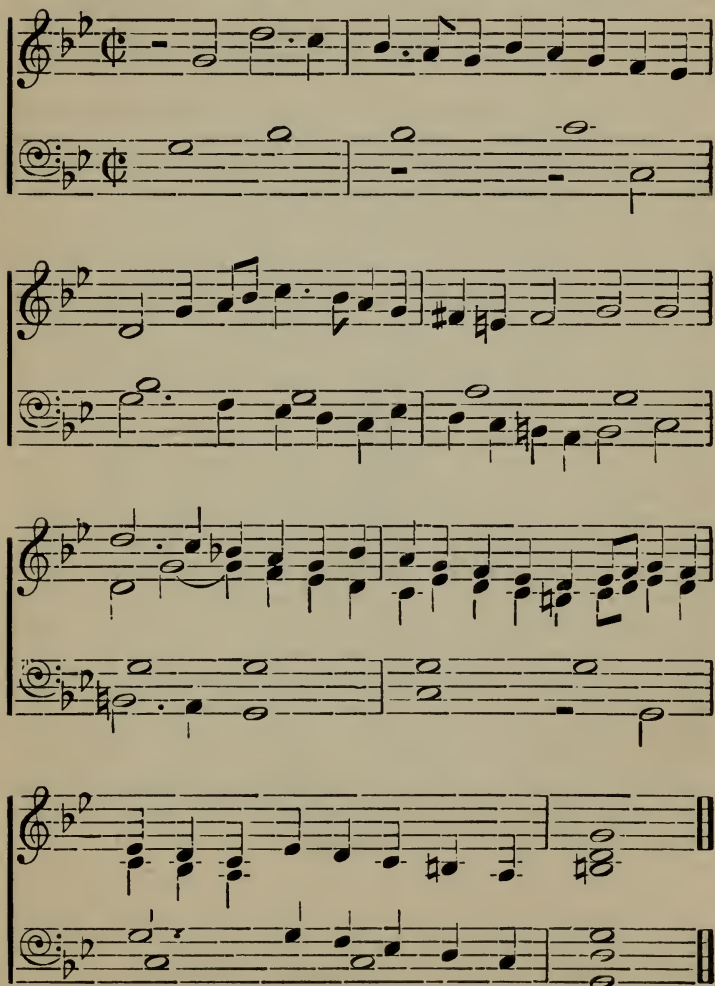
**Buxtehude**, (1637-1707), a great organist of his day had the inestimable advantage of a fine instrument (of three manuals and fifteen pedal stops) upon which to test his work. In 1673 he directed the "Abendsmusiken" five performances during the weeks before Christmas. To one of these orchestral and organ concerts Sebastian Bach is known to have walked fifty miles rather than miss. Buxtehude's influence on organ music is both marked and valuable. In the choral prelude he is the true forerunner of Bach; though we have yet to note the industrious efforts of **Pachelbel** (1653-1706); who shares with Buxtehude much of the credit of providing Bach with the sinews which he was to perfect, and present whole. Pachelbel had nothing of the vast personal interest of his co-worker, but his great facility and command of all the contrapuntal methods enabled him to put together some six of the best *Choral-vorspiele* composed before Bach's advent. Pachelbel's principal works include *VIII Chorale zum Præambuliren* (Nuremberg, 1699) and *ninety-four Interludes to the Magnificat*. Three of the fugues in the latter are of especial interest. First there is a short fugue, then a second founded on a new subject (with no reference to the first); then follows a third fugue within a fugue. But as the **Fugue** form developed on lines not necessarily those laid down by the organists, the subject need not here be pursued.

**Thomas Tallis**, born 1520 *circa*, died 1585, became organist of Waltham Abbey sometime prior to 1540. He served as gentleman of the Chapel Royal during the reigns of Henry VIII, Edward VI, Mary and Elizabeth. Tallis and Byrde were appointed joint organists of the Chapel Royal at the beginning of Elizabeth's reign. The two great composers were associated in the volume of *Cantiones Sacrae* composed for Queen Mary's Chapel. Tallis's chief surviving work is the setting of portions of the English Liturgy, first printed in Barnard's Collection of 1641, and still in daily use. A great contrapuntist and massive harmonist, Tallis stands at

the head of English Church music of the old school, which came to a climax under the hands of the two masters named. A single specimen by Tallis occurs in the Fitzwilliam Virginal Book. This is in all probability an organ piece. Our quotation gives the theme, which is skilfully developed, at great length, presenting the old plain-song in many lights, with glimpses of colour not frequent in pieces of the time.

“FELIX NAMQUE.”

THOMAS TALLIS (dated 1562).





The famous Motet for forty voices, originally written for eight first trebles, eight second trebles, eight contra-tenors, eight tenors and as many basses, has been reprinted by Dr. Armes. The original version was a setting of "Spem in alium non habui," and in 1630 was adapted to the words "Sing and glorify Heaven's high Majesty." Thomas Oliphant divided the work amongst eight choirs of five voices. Mention may be made of Tallis's better known anthems, such as "All people that on earth do dwell," "Come, Holy Ghost," "Hear the voice and prayer," "I call and cry," and "If ye love me," all published by Novello. Burney and Hawkins each print a few examples by Tallis.\* He was buried in Greenwich parish church, Nov. 23, 1585.

Contemporary with the above musician was **John Marbeck** (or Merbecke), born 1523, died 1585 (*circa*). His "Book of Common Praier Noted" (1550) supplied Tallis with the music of the *Preces* of his first service. Marbeck was lay-clerk and (afterwards) organist of S. George's, Windsor. He was both composer and author. On turning Protestant, he became suspect, and his "English Concordance" (of the Bible) nearly brought him to the stake. He is mistakenly included in Fox's "Book of Martyrs." An excellent Christmas Anthem is printed in Hawkins' history, under the title of "A Virgin and Mother"; and portions of a Mass by Marbeck are quoted by Burney.

**William Byrde**, according to the scanty records of his career, was native of Lincoln, being born in 1538. He was organist of the Cathedral during the period 1563-1572, and became a gentleman of the Chapel Royal, four years before leaving Lincoln. He was associated with Tallis in holding a monopoly for printing and selling music and music-paper in England, for a term of twenty-one years. From this joint press came a volume of *Cantiones* (1575) to which Byrde had contributed eighteen motets. Ten years later, after the death of Tallis, the printing monopoly fell to Byrde, who issued the *Psalmes, Sonets and Songes of Sadness and Piete* (1588), *Songs of Sundrie Natures* (1589), and *Liber Primus Sacrarum Cantionum quinque vocum*. Though a Catholic, Byrde was allowed to retain his appointment at the Protestant Chapel Royal, and further held an estate from the crown, forfeit of a Catholic recusant.

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\* "Absterge Domine," and "Miserere Nostri" are in Hawkins, and "Hear ye the voice and prayer," "Salvator Mundi," and the motet "Derelinquit" in Burney.



Byrde's supreme merit, widely recognised by the best judges of his day, lies in his wonderful gift of melodious and expressive counterpoint. Palestrina could take precedence of Byrde as a great harmonist, but as a melodist Byrde was his superior. Besides the great choral music, much of which like the Mass in D minor can still be heard, his contributions to the *Fitzwilliam Virginal Book* prove him to have been an instrumentalist of the first rank. He died at Stondon (Essex) in 1623.



## CHAPTER V.

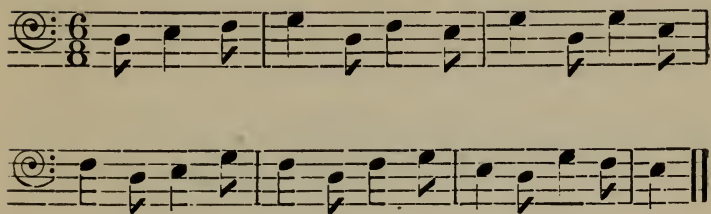
## DANCE-FORMS AND THE SUITE



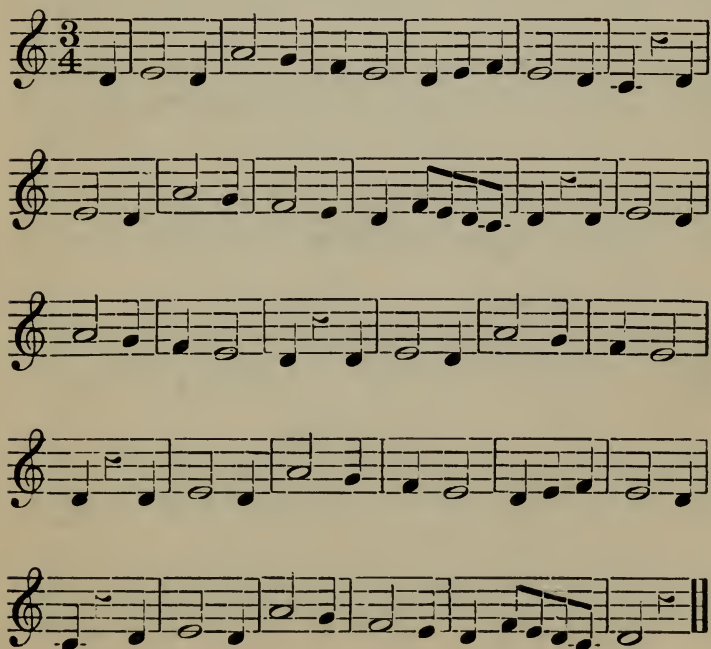
DANCING seems so little concerned with the serious side of musical art that it is with some effort that we recall the fact of its ancient association with religious ceremonial. Scripture contains many references to the sacred dance ; notably, the passage in Samuel (ii. 6, 14), where it is stated that "David danced before the Lord with all his might." The Chinese to this day observe dancing as a ceremonial part of the rites in "The worship of Ancestors;" first introduced (say the old records) by the Emperor Shun, in 2255 B.C. As an expression of emotional excitement, dependent on action rather than upon words, the dance points directly to the true source of all instrumental music.

The definite periodic movements of a body of dancers, acting in concert, would naturally tend to a reproduction of the essentials of such action in its accompanying music. Hence, we may trace the birth of *Rhythm*. In the following little piece (understood to be for the *aulos*) is seen an example of early rhythm, which however, it must be admitted, may have been imparted by *words* ; since such an explanation supplies the only probable alternative as the starting-point for rhythm.

“ANONYMUS,” 200 A.D. (circa).



The earlier dance music was, in all probability, sung as well as played. Slow music would appear to have been chiefly employed. Crude as were the primitive notations, a few undoubted dance pieces come to us from times when bar-lines and exact *time* representation were still to be invented. Coussemaker quotes a 13th century dance-tune as follows:—



Stafford Smith gives another example (of which there is a facsimile in *Early English Harmony*) of slightly later date :—



So scarce are specimens of such music that it may be observed that the three above-quoted are almost the only ones extant.\*

In Chaucer's time dancing to the harp was known; and we read :—

. . . "Some, for they can sing and daunce,  
And some for gentilnesse or daliaunce . . .  
How couthe I daunce to an harpe smale,  
And synge y-wis as eny nightyngale."

*Canterbury Tales.*

In the 15th century the Morris dance (an importation of Spanish Moors) was popular in England. In the succeeding century we meet with large numbers of characteristic dance-tunes, which, by their very diversity of origin, serve to show that civilisation had then seriously taken up the diversion which gave to secular music such a remarkable impetus. Morley (in his famous *Plain and Easy Introduction*, 1597) mentions some of the less important dance forms, such as Villanelle, Ballete, to which we may add Frottolas† and Villotas, a light kind of music devised to be danced to voices. Among the early printed collections of instrumental dances are Attaignant's Galliards, Pavans and Branles (Paris, 1531), dance pieces by Don Luis Milan for Lute (1536), and Tielman Susato's collection for strings (1551). The musicians of Elizabeth's reign were quick to seize upon themes of such dance-tunes as became popular, adding variations which served for instrumental display. Many pieces occur in the *Fitzwilliam Virginal Book*.

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\* A few vocal pieces such as "Sumer is icumen in" (13th century) possess a palpable dance-rhythm.

† Some of the old vocal pieces were adapted to sacred and secular uses, employing both Latin and English words, as in the *rota*, "Sumer is icumen in." Note also that Matthew Locke's motet, "O Jesu mi dulcissime" (Add. MSS. 31437, fol. 40 b) bears the significant title *Frottule*..



(1550-1620), where may be seen, in an embryo stage, the practice (soon afterwards to become universal) of grouping dance-movements together in such a manner as to become homogeneous as regards key and style. Thus the Pavan and Galliard are usually associated. Morley puts it, "the Pavan for grave dancing; galliards, which usually follow pavans, they are for a lighter and more stirring kind of dancing." Butler (writing in 1636) states that "the *triple* is oft called galliard time, and the *duple* pavan time." The Saraband and Gigue, as also the Minuet and Gavotte, in later times, became similarly associated. In this association lies the beginning of the Suite as a cyclic art-form. Sonatas share the same origin with the Suite, which had dance-music as its basis, and first suggested an instrumental *genre*.

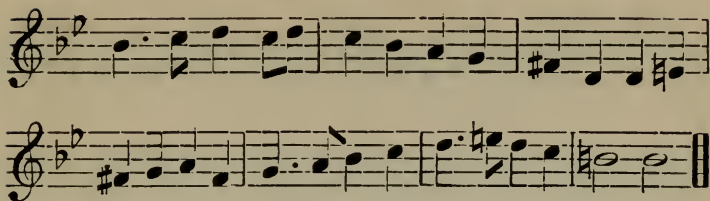
The **Pavan** (spelt also *Pavana*, *Pavane*, and *Pavin*) is considered of Italian origin, since Pavia (Padua)\* gives the dance its name. In the following example the simple character of the music with its duple rhythm is self-evident.

#### THE SPANISH PAVAN.

JOHN BULL.



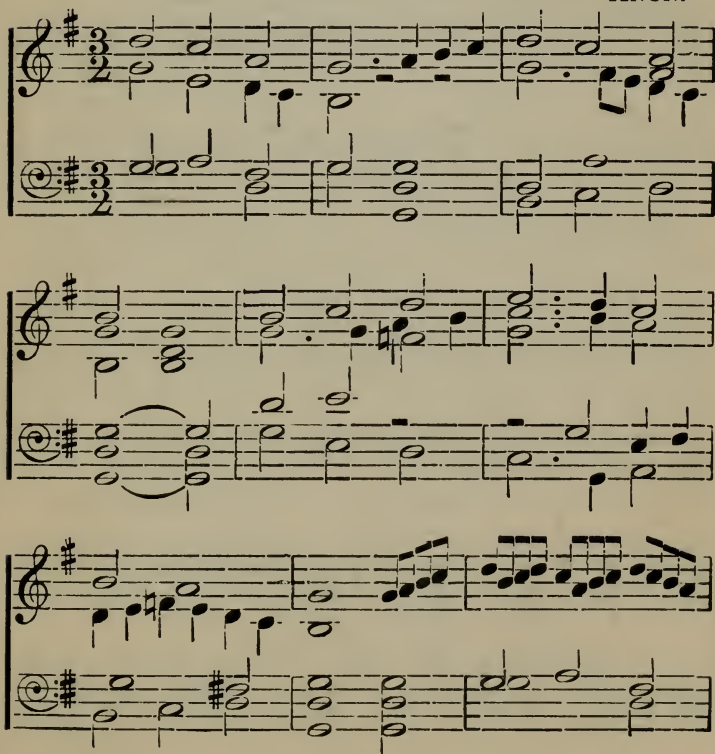
\* Suites were known as *Lessons* in England, *Ordres* in France, *Sonate da Camera* in Italy, and *Parties* or *Partitas* in Germany. *Suite de Pièces* seems to have come in about Bach's time; soon afterwards the simpler description *Suite* became general.

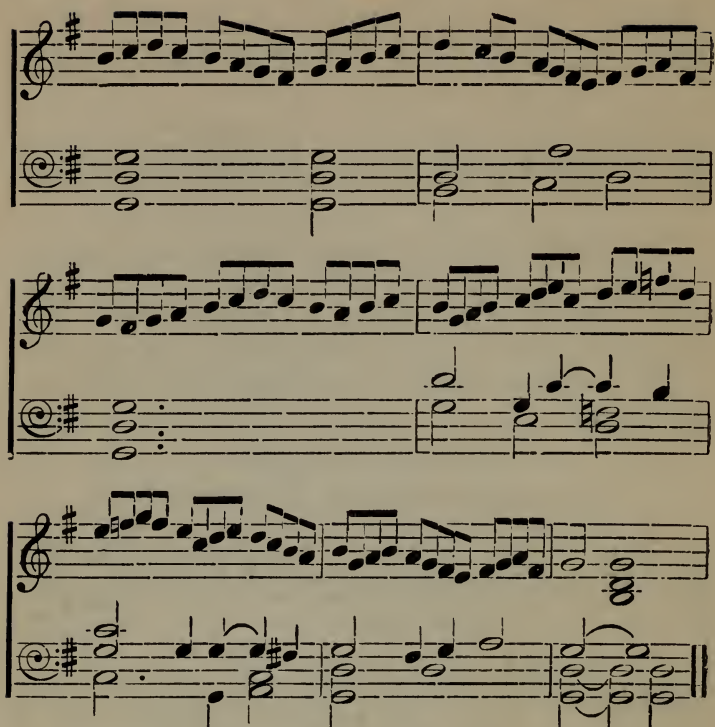


The **Galliard** (Italian, *Gagliarda*), or Romanesca, of similar origin to the Pavan, is essentially a gay type of dance, in triple time. Our example is from the *Fitzwilliam Virginal Book*, showing the methods of the instrumental uses to which the dance was subjected.

“NOWEL’S GALLIARD.”

(Fitzwilliam Virginal Book, CCXLIV). ANON.

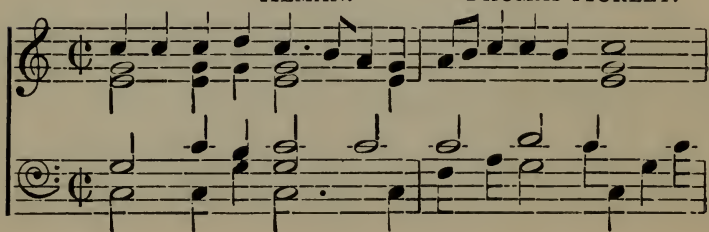


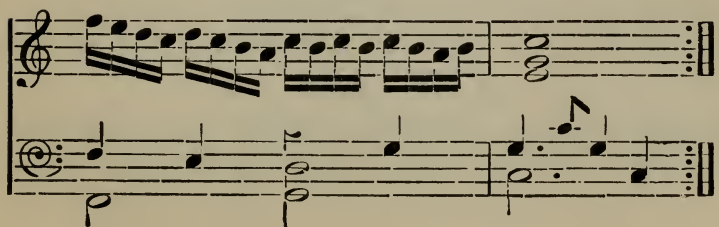
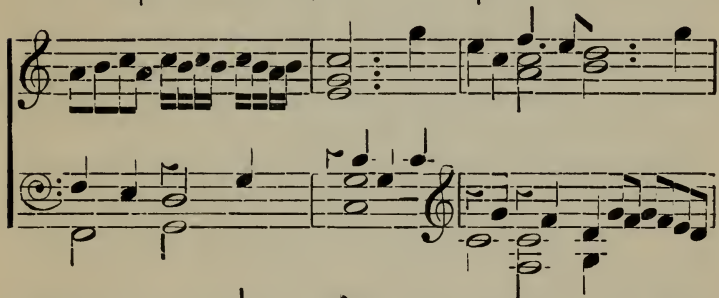
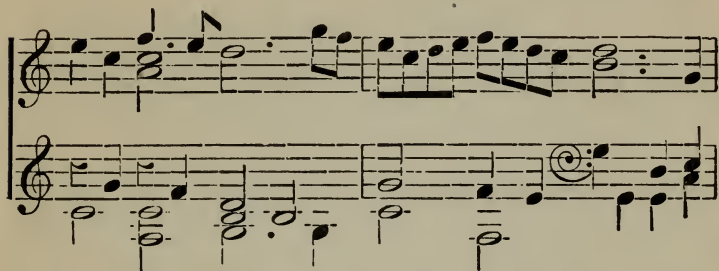
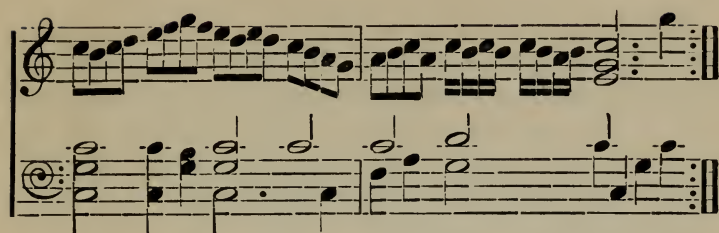


**Allemande** (Alman), as the name imports, is of German origin. It is believed that (like the Prelude and Air) its rhythmical form was an invention independent of dancing. "It is of a grave and serious cast," (says Hawkins) "yet, full of spirit and energy; the measure of it is duple time." Our example is by Thomas Morley, and seems to fulfil Hawkins' description.

ALMAN.

THOMAS MORLEY.

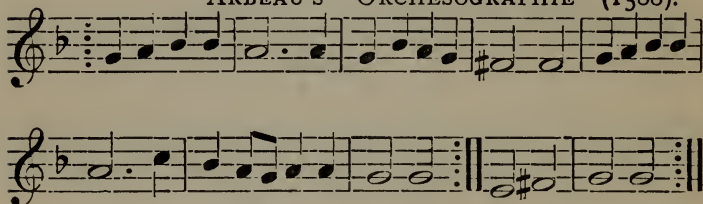




**Branle** (or *Braule*) is both the title of an old French dance and the generic term for a round dance *en masse*, in which the party is dominated by one or two of the dancers. Our example shows that the dance was in common time, though Morley and others speak of it as in triple time.

BRANLE DE LA TORCHE.

ARBEAU'S "ORCHÉSOGRAPHIE" (1588).

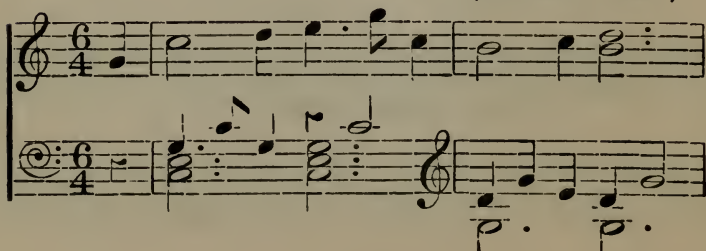


"We be three poor Mariners" (described as the *Brangill of Poictu*) could be sung or played to this dance movement. The *Worster Braules* by Thomas Tomkins, (*Fitzwilliam Virginal Book*, CCVII.) contain four minims to the bar.

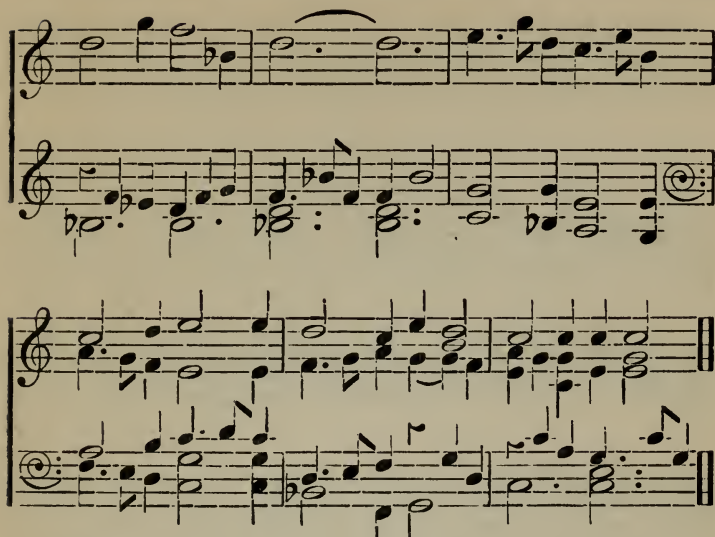
**Courante** (Italian, *Corrente*; Old English, *Coranto*), is defined by Dr. Johnson as "a nimble dance; a jig." Triple time is its chief characteristic. The French form was usually a quick 3-2; while the Italian (of Handel's and Bach's Suites) was a rapid movement in 3-8 or 3-4, subdivided into equal notes of less value. The example shows the Elizabethan dress which Dr. John Bull gave to the dance.

DR. BULL'S "JUELL."

(Written in 1621.)

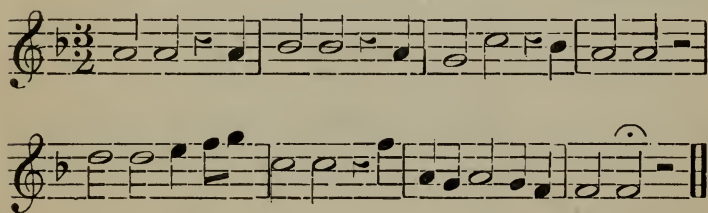






**Saraband** (Sp. *Zarabanda*, It. *Sarabanda*), a Spanish dance of stately design, in triple time, said to be derived from the Saracens. Handel's famous air "*Lascia ch'io pianga*," founded on an earlier dance-tune of the composer's, gives an admirable specimen of the style of movement.

HANDEL.

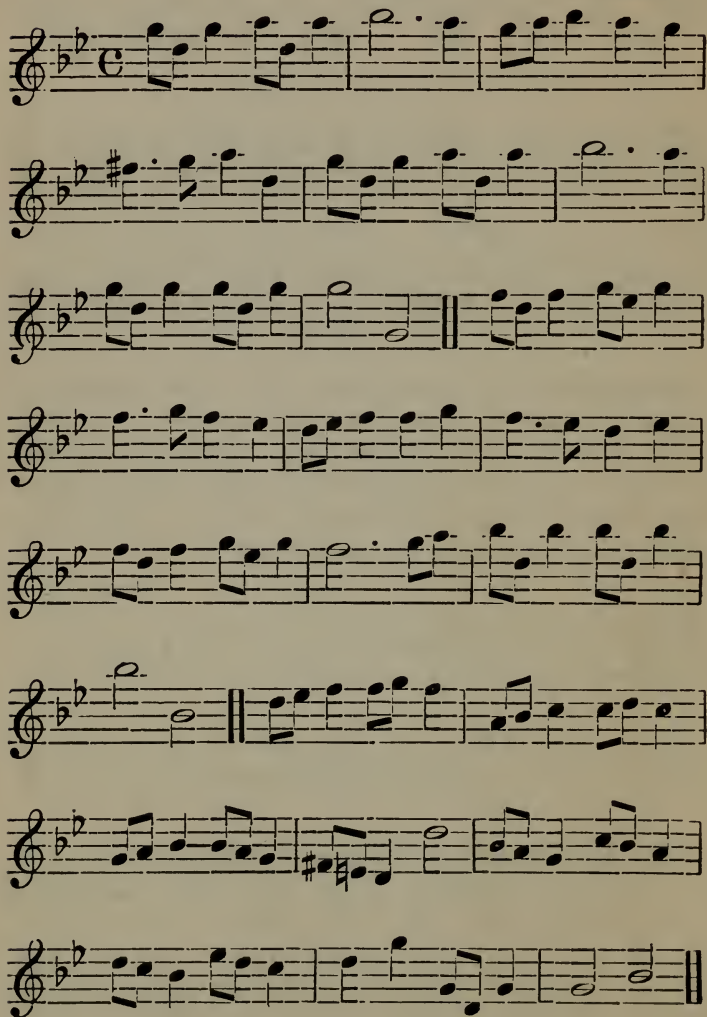


The **Jig** (Fr. and Ger. *Gigue*, It. *Giga*), is probably of English invention, and, with the hornpipe, country-dance and reel, was one of the ordinary diversions of our native peasantry. English jigs have a quick, well-defined duple time ( $\frac{4}{4}$ ), usually covering sixteen bars, in two strains, each of which may be repeated. Purcell gives an example in his

Suite in G (published by the Purcell Society) which comprises an Overture, Air, and Jig. In almost all Suites, the Jig (or Gigue) was placed last.

## JIG.

PURCELL.



The above example gives three divisions of eight bars.

Though not derived from any dance-tune, the **Prelude** became an important feature of the Suite form, especially in its highest development. In the primitive collections such a movement was of the simplest description, and served, as its name would imply, to prepare the way for more serious movements. Probably, the organists originated the idea, which, afterwards, led to the Fantasias for viols (*e.g.*, those of Orlando Gibbons), and, finally, to the well contrived movements of Corelli and of Bach. Our quotation is of a 15th century piece by Conrad Paumann, organist in München; dated Feb. 27th, 1473.

PAUSA.

CONRAD PAUMANN (1473).

The musical score is presented in three systems, each consisting of a treble and a bass staff joined by a brace. The key signature is one flat (B-flat), and the time signature is 6/4. The notation is in a medieval style, featuring square notes and a mix of single and double bar lines. The first system begins with a treble staff containing a half note, followed by a series of eighth and sixteenth notes, and a bass staff with a half note and a series of eighth notes. The second system continues the melodic line in the treble staff and the accompaniment in the bass staff. The third system concludes the piece with a final cadence in both staves, marked by a double bar line.

The principal constituents of the Suite have now been described. In the vast number of experiments which enterprising composers ventured upon, many widely different groupings of dance-movements were made; but the most acceptable design was that which contained an **Allemande**, followed by a **Courante** and **Sarabande**, and ended with a **Gigue**.

The examples previously offered show with what slight materials instrumental composers set out. In the movement which founded an instrumental school (long anterior to the birth of Opera and the so-called New Music), the chief factor was the determined attempt to break away from vocal and contrapuntal tradition. Lutenists, Virginal-players, violinists, and finally harpsichord-players, gradually accomplished this essential task. The genius of each instrument, as it asserted itself, contributed to the evolution of a new kind of music, which, after 1600, began to share in the discoveries which Monteverde gave to music as a whole. Finally, the orchestral employment of the dance-movement must be taken into account; since both opera and oratorio at the outset freely drew upon such resources. Still it is to be remembered that, in the *stage* employment, dance-pieces had but little development apart from the enforcement of attention to orchestral detail. Once removed from the stage, a more genuine growth was possible. This is plainly seen in the treatment which Byrde and Bull (in England), Susato and Barbella (in Italy), Attaignant (in France), and Neusidler (in Germany), applied to the early Suites. Corelli gave the Italian Suite a larger and more homogeneous style; Purcell carried the same impulse into effect in our own country. France followed the lead with Lully's polished efforts, aided in some degree by the experimental endeavours of Couperin and Rameau. Italy then carried forward the scheme with the notable achievements of

D. Scarlatti (not to mention his more famous brother Alessandro). Germany finally perfected the Suite by a succession of writers from Biber, Kühnau, Mattheson, and Handel, to Bach, whose finished work in this direction may be said to culminate in the *Suites Anglaises*.

Of the less essential suite-movements the following are met with in Purcell and after his period :—

The **Cebell** (or Sebell) is an obsolete tune of the Gavotte character. Purcell uses the term, and Hawkins quotes an example by Dragghi.

**Minuet** (from *menu* small) a simple dance of French origin, believed to have been invented by Lully, is usually in two divisions of eight bars each, employing  $\frac{3}{4}$  or  $\frac{3}{8}$  time. Beethoven developed the elementary Minuet, until it became a formidable symphonic movement, and, in its last metamorphosis, led to the Scherzo.\* Our example gives the Minuet in its simplest form without Trio.

#### MINUETTO (Sonata in G).

DR. ARNE.

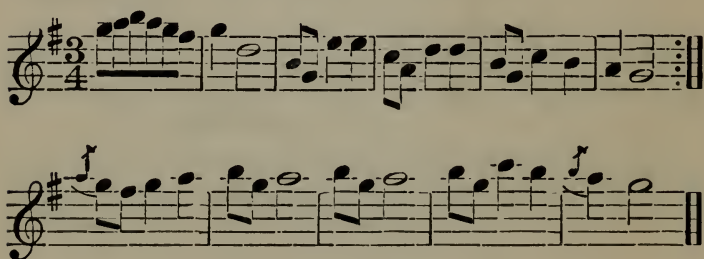


\* An Overture by A. Scarlatti contains a *Minuet Presto*.





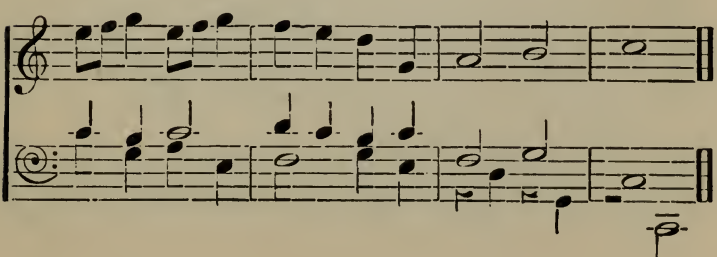
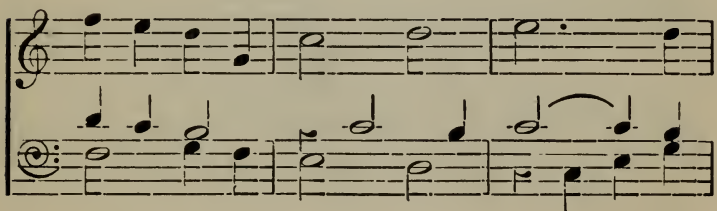
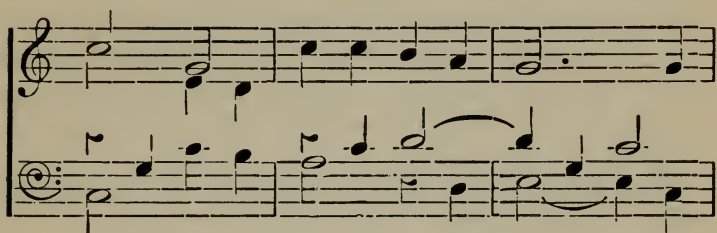
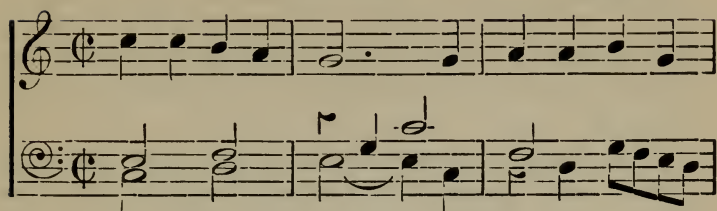
“The German miners play a species of quick Minuet,” (says Dr. Crotch in his “Specimens”) “probably the origin of that in modern orchestra symphonies.”



**Rigadoon** (or *Rigaudon*) is the name of a dance which is traced to the time of Louis XIII, and said to be the invention of a Frenchman named Rigaud. Its rhythm is irregular, but the following specimen will serve to identify it. In England, the Rigadoon did not become popular until the 17th century.

## "RIGADOON."

PURCELL.



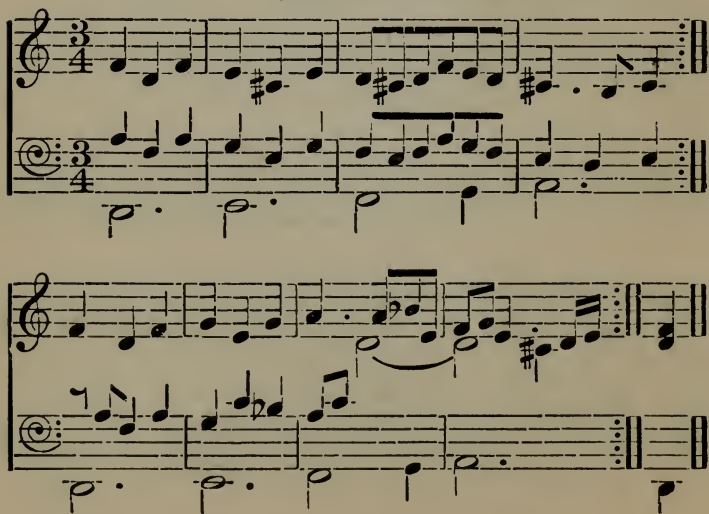
**Intrada** (*Entrée*, Introduction) claims passing notice, since Purcell and others employ such a movement. It is of no fixed character, and seems to have been borrowed from the French Overture of Lully.

The **March** movements admitted into the early Suites were generally of quick regularly formed phrases of eight bars followed by equal sentences. Purcell's and Handel's Marches, (without trio), may be instanced, without example. **Trumpet-tunes** find a place in Purcell. These have some affinity to the March, being in common time, and of regular lengths of eight bars.

The **Chaconne** (Sp. *Chacona*, It. *Ciaccona*) comes from Spain. Its character is seen in the following quotation, which, while it employs three-four time, lacks the usual recurring syncopation. Beethoven employs a Chaconne for the theme of his "Thirty-two Variations." Bach's famous movement for Violin is also widely known.

CIACONA (FOR ORGAN).

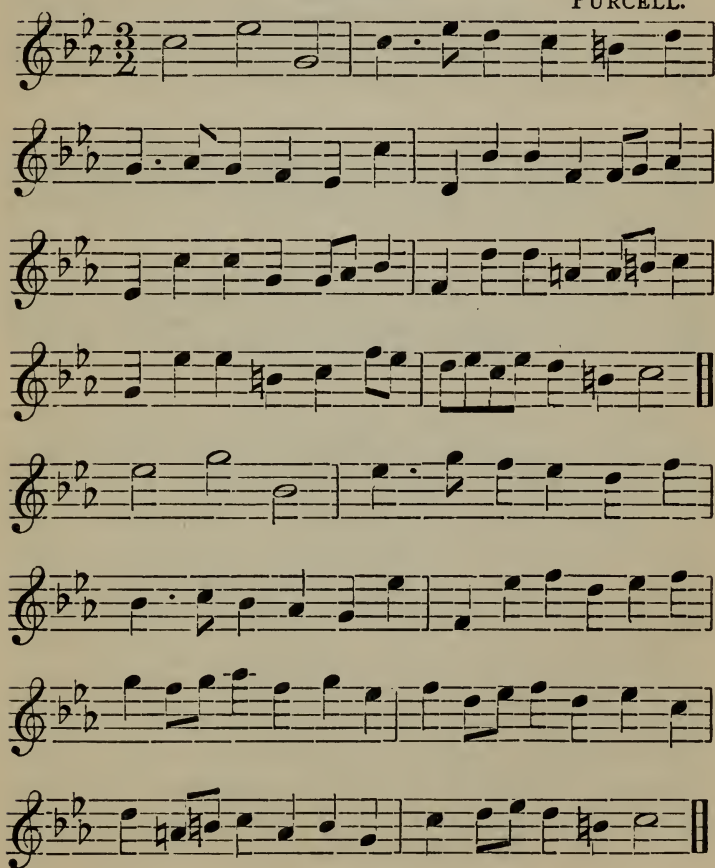
JOHANN PACHELBEL (1653-1706).



**Hornpipe** is the name of an Old-English Country dance. There are two distinct classes, one in common, the other in triple time. Examples are given of both kinds. The old form is that employed by Purcell. Hawkins quotes two similar examples by John Ravenscroft, (died in 1745), who won some repute with this particular dance. The famous Derbyshire Hornpipe had a triple time. Mr. Chappell remarks that the manner of dancing the hornpipe changed in the last half of the eighteenth century.

## HORNPIPE.

## PURCELL.



## COLLEGE HORNPIPE.



Though the Suite form made definite steps towards consolidation, experiments rather increased than diminished during the process. Thus we find **Galanterien** or Intermezzi, which were interpolated between the recognised movements of the Suite. The Minuet has already been mentioned, and of the other Galanterien, chief is the Gavotte.

**Gavotte** (derived from *Gavots*, the people of the *pays de Gap* in Dauphiné) was the name given to a dance-movement popular in the time of Louis XIII. The following example shows its principal characteristics. It begins on the strong beat \* of a bar

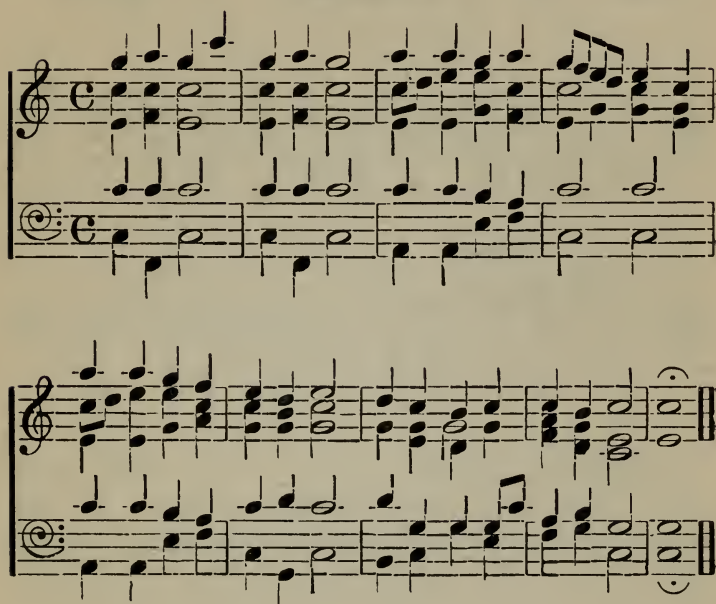
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\* Usually the *third* beat.



of common time, and comprises regular lengths of eight or four bars.

LE SON DE LA CLOCHETTE, AUQUEL CIRCE SORTIT DE  
SON JARDIN. (1581).

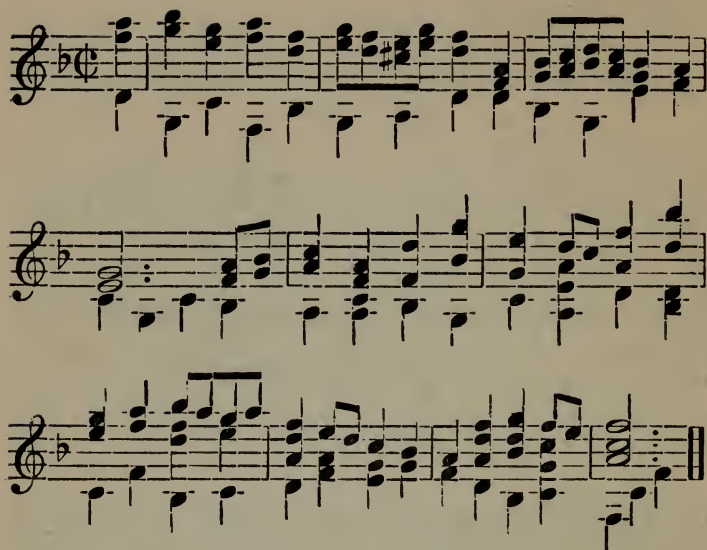


This little piece was performed at the marriage of Margaret of Lorraine with the Duc de Joyeuse, on the date above given. It will be recognised as the air known, in a sophisticated form, under the title "Gavotte de Louis XIII."

**Bourrée** is stated by Hawkins to be a dance coming from Auvergne, in France. It seldom occurs but in compositions of the French masters. Its time is duple, consisting of twice four measures in the first strain, and twice eight in the second. Bach has employed in his Suites two Bourrées in conjunction. The second is placed as a *trio* to the first, and suitably contrasted.

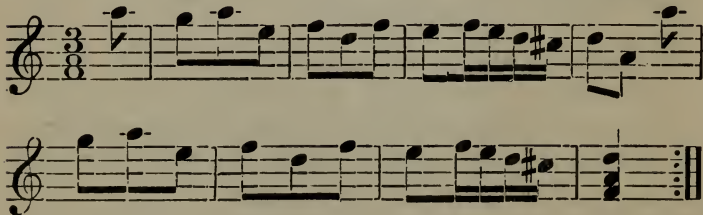
## BOURRÉE.

HANDEL.



**Passepieds** (English, *Paspy*) is the name of a dance originating with Bretagne sailors. It was danced in Paris in 1587, and became popular with Louis XIV. Its character is quick and bright. The time is  $\frac{3}{8}$  or  $\frac{3}{4}$ , beginning on the third beat. The following extract (from Couperin) illustrates the style. It comprises eight bars repeated. There are two further strains added, balanced by a complete second-half.

COUPERIN.



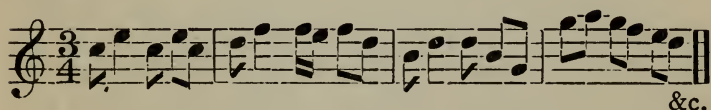
The word **Loures** (Lat., *lura*, a bag; Danish, *luur*, a shepherd's flute) describes the dance-tunes

played on bagpipes about the time of Louis XIV. Hawkins spells the term **Louvre**. The time is triple, with a lilting second beat as in "Here's to the maiden of bashful fifteen."

**Polonaise** (It., *Polacca*) is the French name for a dance-tune of Polish origin. It dates from 1573. Others trace the Polonaise to the ancient Christmas carols in the same rhythm, still sung in Poland. Bach, Beethoven, Mozart, Schubert and Wagner have left examples of its modern form, which Chopin carried to the highest perfection in his piano works. (See Op. 26, 40, 44, 53, 61 and 71). The time is generally  $\frac{3}{4}$ , with an opening on the 3rd beat, and a sub-current of rhythm which may be indicated thus :—



A Polish wedding song (still in use) begins as follows :—

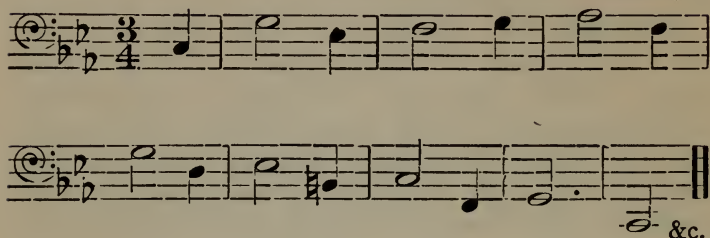


The term **Airs**, (Arias), from the Latin *aer*, lower atmosphere, or *æra*, period of time, is used in Suites to represent any melodious movement of rhythmical design. Purcell employs common and triple times indifferently, in his incidental music and lessons. The fifth Suite of Handel's first set, contains the popular *Air et Doubles* ("The Harmonious Blacksmith").

**Passacaglia** (Fr., *Passecaille*) is derived through the Spanish *Pasar*, to walk, *calle*, the street. Hence the early dance was slow and dignified, and designed for only one or two dancers. In its instrumental application the Passacaglia is usually treated as a ground bass, formed upon eight bars of

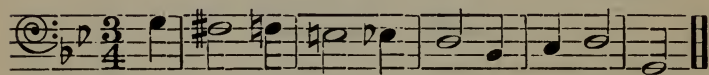
triple time. Bach's example for organ (Vol. 5, Best-Augener) is perhaps the greatest example in this form.

BACH.



Purcell employs a five-bar phrase, in exact accordance with the Passacaglia, in his well-known "Dido's Lament."

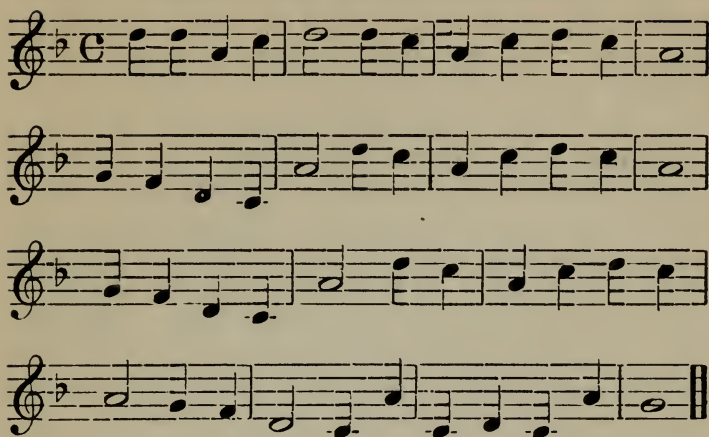
PURCELL.



*Boleros* and *Tarantellas*, Spanish and Italian respectively in their origin, both depend on their lively, characteristic rhythms, which have appealed especially to modern writers. Such movements are outside the Suite proper.

**March** (Sanskrit, *marya*, a boundary; *mrga*, a chase; Celtic, *marc*, a horse). The derivation points to military movements which were towards, or over, the boundary; while the chase was followed, out of inhabited bounds. In *Numbers* x, 1-10, the silver Trumpets of Moses are employed to give the signal of the March, sacred or martial. The foundation of all Marches is a simple measured rhythm such as men may tread in walking. Quotation is made of an old Chinese March which may quite possibly be amongst the most antique specimens in the world, since China, tenacious of old records, *printed* crude texts as early as the year 593 before Christ.

## THE GUIDING MARCH (TAO-YIN).



The notation is a simple *lettering*, in columns, beginning at the top right-hand corner. The first line is quoted as a specimen.

工 四

六 四

五 工

六 合

工 四

四

合

(key)	
A	D
C	D
D	A
C	C
A	D
	D
	C



The old Minstrels (such as Taillefer) went to battle with some crude form of vocal March on their lips; but the first accurate account of an English March would seem to be furnished by Froissart,\* who states that Edward III (in 1347) "mounted on his horse and entered into the town (Calais) with trumpets, tabors, nakers† and horns." To the year 1468 is attributed "The March of the Men of Harlech," composed or played at the siege of Harlech castle. A few English pieces in March form are extant from Elizabeth's time, when the rate of movement was somewhat slow.‡ A curious little March § (in  $\frac{6}{8}$  time) played at the execution of Mary Queen of Scots, is given under the date 1587 in Gleig's *Family History of England*. Marches were introduced in the operas of Lully, Handel and Rameau; they also crept into the Suites of Purcell, Couperin and others. With the gradual expansion of the form, and the addition of a Trio, March-movements became of distinction and importance. Beethoven introduces such movements in his Sonatas and Symphonies, and thereby set the final seal of classicism upon them. Many styles of March are included under the general description; as, for example, Handel's *Dead March*, Mendelssohn's *Wedding March*, Wagner's *Kaisermarsch*, and most curious of all, our own *Rogues' March* for army deserters.

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\* Froissart (Berners, Vol. I, p. 333).


† Nakers (Fr. nacaires) Kettle-drums. Also in Chaucer.

‡ Marshal Biron, a French general, observed that the English March being "beaten by the drum was slow, heavy and sluggish." "That may be true" (answered Sir Roger Williams) "but slow as it is, it has traversed your master's country from one end to the other."

§ Reprinted by Chappell.

## CHAPTER VI.

## MASSES, SERVICES, MOTETS AND MADRIGALS.

HE **Mass** as a definite musical form grew up very slowly from the ancient Plain-chants which S. Ambrose and S. Gregory collected or composed. Each portion of the Mass had its melody—still represented in the Roman Gradual. From the service of the church came the Mass of the musician which, in the hands of Bach, Beethoven and Brahms (to mention only the remarkable men) became distinct works unsuited for church performance, and not necessarily employing her text. After the Reformation England began to develop an individual style of composition in her church music. The Services, Anthems, Motets and Madrigals (secular and sacred) began to shape themselves to the genius of the language. For Latin was now abandoned as the language of the National Church. The first English Book of Common Prayer was published in 1537. The first known Psalter dates from 1549, the year when Robert Crowley issued his newly-translated metrical Psalms with four-part music. In 1556, Sternhold's Genevan Psalter was published with a separate tune (without harmony) to each of the fifty-one Psalms. These tunes were gathered up and added to in many collections until Ravenscroft's Psalter of 1621, where there is an attempt at classification. The basis of the Genevan tunes is believed to be the composition of Guillaume Franc, who supplied Marot and Beza's Psalter with tunes. Many of the early pieces (such as

Dr. Tye's) resembled the motet style rather than hymn-tune or chorale. These would naturally disappear as a congregational song was needed. A brief review of the Motet and Madrigal composers is appended :—

Christopher Tye (who died in 1572), organist, composer and versifier, became chorister of the Chapel Royal in 1545. His chief works were for the church, including the "Acts of the Apostles," with music for voice and lute (1553). He also wrote a Service in G minor and several Anthems. Of the same period were R. White, organist of Ely Cathedral (in 1562) and Richard Farrant (1530–1580), of S. George's, Windsor, who left Services and Anthems. One of the latter ("Lord, for Thy tender mercies' sake") is famous; but it is also claimed for John Hilton.

Motet (from *Mottetto*, diminutive of *Motto* or *mot*, a jest) seems to have indicated a class of popular secular pieces in the 13th century. Philippus de Vitriaco preserved some rude attempts at Ecclesiastical Motets in his *Ars compositionis de Motetis* (13th century). Ockenheim (d. 1513), the great teacher and scholastic founder, wrote Motets, one of which was for thirty-six voices. Printing came too late to rescue these ancient works. Ockenheim's pupil, Josquin, composed upwards of 150 Motets. Of these, "Qui habitat in adjutorio" was written for six parts so arranged in canon as to lead to a thirty-six-part Motet. Tinctore (Naples, 1474) defined a Motet in the following way :—

"Motetum est cantus mediocris cui verba Cujusvis materiæ, sed frequentius divinæ supponuntur."

This would seem to apply more to the middle part (*medius*) in the early Motet and Mass, but it may show the derivation.\* Petrucci printed (between 1502–19) hosts of Motets. He was

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\* In the early pieces by Binchois, Dufay and Dunstable, a middle part, such as Tinctore refers to, gives the Motet its distinguishing feature.

followed by Attaignant, who issued nineteen volumes of such pieces between 1527-1536.

In England, during Henry VIIIth's reign, Motets were widely popular. Henry himself wrote at least one (viz., "Quam pulchra es"), which is literally a love-song in three parts, with words selected from the "Song of Solomon."

One of the most remarkable Motets ever written is Tallis's "Spem in alium non habui" for forty voices, composed about 1575.

**Madrigals** (derived possibly from *Madre*—Mother, hymns to our Lady) came into popular use at the end of the fifteenth or beginning of the sixteenth century Tinctor (writing from Venice about 1474) omits the name from his list of musical terms. Josquin (1450-1521), however, left examples, one of which is entitled "Doleur me bat" (Add. MSS. 11588, fol. 63), for five voices. Willaert (1490-1563) set the same words (for six voices), another of the Flemish composer's madrigals being "I vidi in terra" (six voices). Arcadelt (1514-1570), also a Netherlander, published five books of Madrigals, and finally gained for himself a leading position in the Venetian School. His "Il Bianca" is quoted in Burney's History. The great works of this class which Palestrina created belong almost as much to sacred as to secular music. The *Madrigali Spirituali* (1594) for five voices, "in honour of the Virgin" (his last publication) are obviously sacred. But the twenty-six Madrigals dedicated to Gregory in 1580, comprise settings of eight of Petrarch's "Canzoni" to the Virgin, and miscellaneous sacred words. Nicholas Yonge, during the composer's lifetime, printed one of Palestrina's Madrigals ("Vestiva i colli") in the translation "Sound out, my voice." \*

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\* In *Musica Transalpina*, Book I, 1588.



Ciprian de Rore (1516-1565), Willaert's pupil, organist of S. Mark's, Venice, contributed excellent specimens of the Madrigal, as, for example, *Charita di Signore* and *Mentre la prima*. Festa (a member of the Pontifical choir Rome), is remembered by "Down in a flowery vale" (*Quando ritrovo*). Many of these works were preserved by the discovery (in 1498) of printing in movable types, which Petrucci introduced four years later.

Morley writes of the Madrigal as "a kind of music made upon songs and sonnets, such as Petrarch and many other poets have excelled in," and that it is, "next unto the Motet, the most artificial and, to men of understanding, most delightful." It is not easy to distinguish between the early essays in part-writing and the so-called Madrigal, which is nothing more than a secular anthem, with independent voice parts (unaccompanied) forming a non-strophical piece of well-determined and concentrated character. Thus the compositions of the two Cornyshees (father and son) of Henry VIIth's period, cannot be strictly classed as Madrigals. Hawkins reprints "Ah, beshrew me by my fay," by W. Cornyshe, Junior. The father, an excellent poet, was member of the choir of the Chapel Royal. He died in 1526. Robert Fayrfax, Doctor in Music (Cambridge) in 1501, composed much secular and sacred music, specimens of which occur in Burney. Fayrfax died at S. Albans in 1521. Richard Edwardes (1523-1566) is remembered by the Madrigals "Where griping grief," "In going to my naked bedde" and "By painted words." He was an Oxford man, author of "The Paradise of Dainty Devises" and of several comedies. John Shepherde, chorister of S. Paul's under Mulliner, wrote Motets and Masses. In 1554, after twenty years' service as a musician, he applied to Oxford University for an honorary



Doctorate degree. Contemporary with him was John Taverner, a Lincolnshire man, who became organist of Christ Church, Oxford. At the Reformation he barely escaped martyrdom. His compositions include Anthems, Motets and Masses, one of the last-named\* being founded on the secular song, "Westron wynde."

Robert Parsons, who died in 1570, composed Services, Anthems and Madrigals. His son John became organist of Westminster Abbey in 1621. "Enforced by love and fear" is a good example of the older musician's style. Thomas Este, publisher and musician of the latter half of the sixteenth century, wrote Madrigals, but his best known work is *The Whole Booke of Psalmes* (1592). Though Tallis wrote no Madrigals his pupil, William Byrde, composed many, of which "Where fancy fond" may usefully be quoted. John Wilbye wrote little else but madrigals in 3, 4, 5 and 6 parts. Some of these were printed by Este in 1598. Such examples as "Flora gave me fairest flowers," "Sweet honey-sucking bee," and "My flocks feed not," are still popular. Wilbye died in 1612. Another excellent Madrigal writer was John Bennet (1570-1615) whose "All creatures now are merrily minded" is still sung. John Milton, who died in 1646 (father of the great poet) left numerous Madrigals such as "Fayre Orian in the morn," which appeared in Morley's "Triumphs of Oriana" in 1601. To the last-named work Este, Wilbye and Bennet also contributed. Robert Johnson, lutenist and composer, distinguished himself both as a songwriter and Madrigalist (died about 1625). Thomas Morley (1557-1604), pupil of Byrde, became one of the best Madrigal composers of his day. His ballets for five voices (Este, 1595) differ but little in

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\* Wrongly ascribed to Shepherde in Grove's Dictionary.

point of style from his Book of Madrigals of the previous year. Morley held the patent right of Printing English Music after Este. His "Plaine and Easie Introduction" (1597) is a valuable work of reference. John Dowland (1562-1626) was a renowned lutenist and composer of the period. He travelled much, and for six years was lutenist to Charles IV of Denmark. The "Frog-galliard." or "Now, oh now, I needs must part" is still sung. Dowland's airs in four parts (3 books, 1595-1602), are representative works.

Orlando Gibbons (1583-1625), organist and composer, of Cambridge, became one of the most accomplished musicians of his day. He was organist of the Chapel Royal in 1604, and of Westminster Abbey in 1623. His Service in F, and a few Madrigals (such as "The Silver Swan") are among his best works. His instrumental pieces include a volume of three-part fantasies for viols (reprinted by the Antiquarian Society). Another conspicuous musician of Gibbons' period is John Bull (1563-1628), who was born in Somersetshire, and became organist of Hereford Cathedral in 1582. He afterwards proceeded to the Chapel Royal, and in 1596-7 became the first Professor of Music at Gresham College. In later life Bull strayed to Antwerp, becoming cathedral organist in 1617. He died abroad. His compositions are chiefly contained in the Fitzwilliam Virginal Book, and similar collections. Burney prints a motet, and there are many anthems in MS. in the the British Museum.

Robert Jones, a celebrated Elizabethan Lutenist, published in 1601 a *Book of Ayres*, containing amongst other pieces, a four-part song "Farewell, dear love," alluded to in Shakespeare's *Twelfth Night*.

John Munday (died 1630), organist of Eton College, and in 1585 of S. George's, Windsor, composed psalms and songs, and a madrigal ("Lightly she tripped") included in Morley's Triumphs of Oriana. Elway Bevin (1560-1640), a Welshman and pupil of Tallis, became organist of Bristol Cathedral in 1589. His principal work is a "Brief and Short Instruction" in the art of Canon. The MS. is in Buckingham Palace Library. Dr. Child was Bevin's pupil. Thomas Forde (died 1648) became chief musician to Charles I. Forde's principal production is entitled "Musicke of Sundrie Kindes," the first part of which contains airs for four voices and lute, while the second comprises dance-tunes, including

“Toies, Jiggs and Thumpes.” The song “Since first I saw your face” is Forde’s.

Thomas Bateson, organist of Chester Cathedral in 1599, and of Christ Church, Dublin, in 1608, wrote two sets of Madrigals, which are still occasionally drawn upon. Bateson contributed to Morley’s “Triumphs.” He was the first Mus. Bac. *honoris causa* of Dublin University. Another excellent Madrigalist was Thomas Weelkes, organist of Winchester College in 1600. Weelkes’ Madrigals are for 3, 4, 5 and 6 voices. George Kirbye of Bury-S.-Edmund’s, also issued a book of Madrigals in 1597 which, like Weelkes’, has been re-issued. Kirbye died in 1634. Finally, \* the name of John Hilton may be added to those of the leading English composers of Madrigals. Hilton was organist of S. Margaret’s, Westminster, in 1628. His famous Fa Las (for three voices) were issued the previous year. His works include a Service in G minor, Anthems, Catches and at least one Madrigal.


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\* We have noticed the principal Madrigalists, but by no means all. Willaert carried the new form to Venice, Hasler introduced it at Nuremberg. In Florence the *Frottola* was an early Madrigal, just as in Naples *Villanella* stood for the same thing. It but remains to add that John Immyns, founded the English Madrigal Society in 1741.



## CHAPTER VII.

## THE BEGINNINGS OF OPERA.

T is scarcely remarkable that Florence, the birthplace of much of the most enduring art of the world, should also witness the inception of a movement of first importance to music. That the Renaissance should spread from painting to the sister art was perfectly natural. Music appeared to have reached a grand climax; but, whether for voices or instruments, it was a direct offshoot of the contrapuntal methods which had already attained their zenith. Musicians were therefore on the look-out for new paths, since the old could lead no further. The story of the foregathering of a few musicians and men of letters at the house of one Count Vernio, despite its obvious romance, is accepted as history. Towards the close of the sixteenth century Vincentio Galilei (father of the astronomer), Jacopo Peri, Giulio Caccini and Rinuccini met together at the house of Giovanni Bardi (Conte di Vernio) with the avowed object of reviving what they judged to have been the musical methods of ancient Greek declamation. What these precisely were the three Florentine enthusiasts could have no better idea of than can we. History could not aid them. Imagination, therefore, took her place and, in the result, proved a thrice welcome guest. Since in the endeavour to resuscitate antique notions, a



discovery of the first rank gradually came to light. This was nothing more or less than "the open expression of the living human soul" (to use Ruskin's phrase) hitherto cribbed, cabined and confined by the accumulated authority of Church and Scholastic supremacy. The result was obtained by slow steps. First came Galilei whose *Cantata* (a secular work for a solo voice and single instrument) entitled, "*Il Conte Ugolino*," though lost, is known to have given utterance to the novel aims of its progenitors. It was received with qualified approval. "Some were pleased" (says Doni) "others laughed." How truly such laconic observation would describe the reception of all important discoveries! For his next experiment, Galilei went far afield, choosing the *Lamentations of Jeremiah* as his text. Before proceeding to an example of this pioneer work, quotation may be made of the following definition of the precise aims of this little Florentine band of musicians. The passage is from Count Algarotti's preface to Peri's "*Eurydice*":—

When he (Peri) had applied himself to an investigation of that species of musical imitation which would the readiest lend itself to the theatric exhibitions, he directed his researches to discover the method of the ancient Greeks on similar occasions. He carefully remarks what Italian words, and what were not capable of intonation, and was very exact in minuting down the several modes of pronunciation, and the proper accents to express grief, joy, and all the other affections of the human mind, with a view to make the base move in proper time, now with more energy, now with less, according to the nature of each. So scrupulous was he that he attended to all the niceties and peculiarities of the Italian language, and frequently consulted with several gentlemen not less celebrated for the delicacy of their ears, than for their skill in the arts of music and poetry.

The conclusion from this enquiry was, that the ground-work of the imitation proposed should be an harmony, following nature, step by step, in a medium between common speaking and melody. Such were the studies of the musical composers

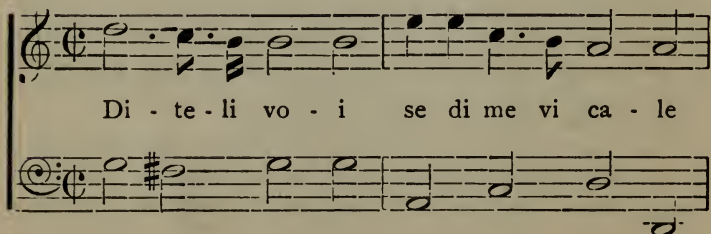


in former times. They proceeded in the improvement of their art with the utmost care and attention, and the effect proved that they did not lose their time in the pursuit of unprofitable subtleties.

Cavalieri is credited with the invention of Recitative, though there are many isolated examples which foreshadow, if not actually anticipate, Cavalieri's procedure. In 1588 he composed a work in the new style, for a marriage festival. Two years later he wrote *Il Satiro* and *La Disperazione di Fileno*, and finally *Il giuoco della Cieca*, which dates from 1595. More important, perhaps, was *La Rappresentazione di Anima e di Corpo*, performed in 1600, and published in Bologna. Cavalieri is understood to have been the first to employ figured basses and to have introduced the tremolo in vocalism—the latter, at least, a doubtful advantage!

**Caccini**, born in Rome in 1558, came to Florence at the age of twenty. He was both singer and lutenist. Following Galilei's lead, Caccini composed small dramatic scenes and recitatives (to words by Bardi or Rinuccini) with lute accompaniment, and performed them before the new music confederacy. *Dafne* dates from 1594, and *Euridice* from 1600. A brief specimen of Caccini's *Canzonette*, published in 1602 under the title *Le nuove Musiche*, serves to show how constrained were these first steps in the launching of opera:—

CACCINI.



ch'il mio gran ma - le vien da gl'oc-chi suo - i

7 #6 - 6 6

Di-te-li che ri - mi - ri Di-te-li che ri - mi - ri Mentre ch'io

moro al-me - no mi-e - i.....mar-ti - ri

II #10 14 \*

Ottavio Rinuccini, a Florentine poet, is associated with this early opera movement. His particular talent lay in the invention of verses adapted both by their passion and inherent flexibility to musical treatment. The first opera that has come down to us in entirety was the work of this poet and **Peri**. Coming of noble parentage, Peri had the inestimable advantage of position and wealth, which enabled him to command wide attention for his experiments. His first opera (written in conjunction with Caccini) generally held to be the actual first

\* The figure 14 indicates a dominant seventh.

of history, was *Dafne* (1594), but only the name and date remain.

*Euridice*, on the other hand, is fortunately preserved, a copy of the Venice reprint (1608) being in the British Museum. Peri's preface states that Caccini wrote some of the music.\* It was printed (under Peri's name) at Florence in 1600, the year of its production. Peri did not follow up his initial success, and seems to have retired into private life after accepting an appointment as Capellmeister to the Duke of Ferrara. The following example gives a short specimen of declamatory music, drawn from the opening Prologue:—

## PROLOGO.

## PERI'S EURIDICE.

Io che d'al-ti sos - pir vaga e di pian - ti,

Spar-s'or di do - glia or di min-accie il vol - to,

\* Caccini, during the same year, published a new setting of this same libretto. The subject itself has been treated almost numberless times by composers from 1494, when Angelo Poliziano of Mantua produced an "*Orfeo*," to the period of Peri, Monteverde, Gluck and hosts of later musicians.

Fei negli am - fi - te - a - tri Al po - pol

fol - to Sco - lo - rir, per pie - tà vol

(RITORNELLO).

- ti e sem - bian - ti.

The libretto of Rinuccini is brief and simple, lending itself well to the chain of little pieces which Peri strung together. Shepherds discourse in recitative, miniature choruses are interspersed, while the chief characters, Euridice and Orpheus, make separate appearances. A movement for the shepherd Thyrsis introduces a solo on the triple flute, the longest instrumental piece in Part I, which ends with the death of Euridice, announced by Dafne, and rounded off with a Chorus. The remainder of the work falls into two divisions. Orpheus visits the infernal regions and discourses with the deities. In the last scene the pastoral element is restored, and Orpheus re-appears, having won his Euridice, which satisfactory issue naturally leads to Choral song and dance. The score consists almost entirely of a treble and bass, figured and barred. How the orchestra managed to pick out their parts is not known. The instruments employed were gravicembalo (harpsichord), chitarrone (large lute), lira grande (viola da gamba), liuto grosso (theorbo), and a triple flute. The orchestra was situate (out of sight) behind the proscenium; and while the triple flute appears in Thyrsis's hands on the stage, it is said that three flutes played in the orchestra. Peri himself confessed that Caccini (a small example from whom we have already quoted) assisted in the composition of Euridice. Caccini's claim exists only in the bare statement. He, however, set the same libretto, and published it in the same year with a dedication to Bardi, the common patron of the new music. Caccini's opera had not the vigour of that we have just considered, though in the matter of presenting dramatic contrasts it went a degree further in purely musical development. We need not stay to consider **Vecchi's** "Anfiparnasso" since it did not aim at advancing the new operatic methods, but



was rather a travesty upon them, done in the old Madrigal style. Gagliano's "Dafne" (1607) passed quickly by; not so, however, Monteverde's "Arianna" of the year 1608. By the sheer force of his genius the latter musician at once succeeded in giving opera a new significance. Not less by his mastery of the old forms than by his quick sympathy with the new aims of the Florentine Renaissance, **Monteverde** was essentially the man to raise up the new-fledged weakling, to give it pinions and set it in full flight down the ages, immortal—if an art form may so figure. The only remaining fragment of "Arianna" is the following, which Monteverde afterwards turned into a Madrigal.\*

ARIA PARLANTE. MONTEVERDE.

Las - cia - te mi mo - ri - re!

Las - cia - te mi mo - ri - re!

\* Venice, 1620, quoted in "Oxford History of Music," iii, p. 49.

E che vo - le - te voi che mi con -

- for - ti in co - si du - ra sor - te, in co - si

gran mar - ti - re? Las - cia - te mi mo - ri - re,

Las - cia - te mi mo - ri - re

**Monteverde, Claudio**, born at Cremona in 1567, began his career as violist in the Duke of Mantua's band, of which he became Maestro di Capella in 1603. By this time

Monteverde had issued works which led to the complete revision of the tonal system, and the recognition of tonic and dominant as "the two poles of the harmonic circle of the key."\* His first work, a set of Canzonets for three voices (Venice, 1584) struck a note of independence in musical thought, but the Fifth Book of Madrigals (1599) is generally regarded as the real beginning in the new path of art. Nincths, sevenths, and diminished fifths make their appearance without preparation, and learned musicians, such as Artusi, were aroused to a pitch of fury by such unwonted liberties. Monteverde visited Rome in 1600 and presented some sacred works to Clement VIII. In opera, however, lay his great strength, and the period 1603-1613 found him busily engaged in their creation. He was tempted to accept the appointment of Capellmeister at S. Mark's, Venice, in 1613, and thenceforward devoted much of his time to Church music, such as the Mass (with trombones introduced in the Gloria and Credo) of 1631, celebrating the end of the visitation of the plague. Six years later Venice had opened her first opera house, and our composer's works were in much request. He died in 1643. During the last ten years of his life, Monteverde had been in priest's orders. His fame travelled throughout Europe, and though he did not invent the dominant seventh, he did much more than this in applying new and fruitful methods of thought to the making of music.

Monteverde went still further in his "Orfeo" by a librettist whose name has not transpired. It was produced at the Court of Mantua in 1607, and printed at Venice two years later. Briefly stated, the chief point which the new work emphasizes is superior technique in vocal and instrumental writing. Indeed, the orchestra for the first time seems to find a voice of its own. There is more true significance in the chain of movements, though these still offer little beyond Recitative, Chorus and Dance, with curious instrumental *sinfonias* and *ritornellos*. A chorus of spirits with echo effects is worth noting. The year 1613 saw Monteverde established, at a high salary, as *Maestro di Capella* of S. Mark's, Venice. Much of his energy was now devoted to experimental church and Madrigal

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\* Sir H. Parry.

music. A new opera entitled *Il Combattimento di Tancredi e Clorinda* came out in 1624, and is remembered by bringing into vogue the first *tremolando* string effect. A few bars are given by way of example :—

TENOR VOICE. MONTEVERDE.

Tor-nan-o al fer-ro, tor-nan-o al

STRINGS.

fer-ro, e l'al-tro il lin-gue di mol to san-gue

&c.

Bull and others had employed the repeated-note device in their Virginal music ; but to Monteverde, probably, is due the extended application to stringed orchestra.\* We need only note the sequent productions in briefest form. *Il Rosajo Fiorito* was given in 1629 ; *Proserpina Rapila* in

\* The first use of *Pizzicato* for stringed orchestra is also attributed to Monteverde.



1630; and a Mass in 1631. A matter of supreme moment was the **Opening**, in 1637, of the **First Opera House** in Europe, namely, the San Cassiano, Venice. Monteverde's works were the chief and almost only attraction for a period. Here was produced *La Nozze di Enea con Lavinia*, *Il Ritorno d'Ulisse*, and finally *L'Incoronazione di Poppea* (1642). Monteverde died in the following year, having firmly established the great art-form opera. Much of his work is completely lost, but there is still hope that a portion will emerge to light. A few other composers had been spreading the new gospel in other parts of Italy as, for instance, Paolo Quagliati, in Rome, whose "Carro di Fedelta d'Amore" came to performance. There were also the opera composers Boschetto and Stefano Dandi, and the more prominent Mazzochi, whose "La Catena d'Adone" won its way into print (Venice, 1626). These men did not do more than help to sustain the new ideas, for which Monteverde stands chiefly responsible.

**Cavalli** (whose real name is Caletti-Bruni), 1599-1676, wrote more than forty operatic pieces. His dramatic power and sense of rhythm enabled him to develop Monteverde's scheme. The *Da Capo* aria (sometimes attributed to A. Scarlatti) was employed, if not invented, by Cavalli as early as 1655 in *Erismena*. Hullah quotes the song ("Vaghe Stelle") in his *Transition Period* (p. 26).

**Cesti** (1620-1669), though an ecclesiastic and a member of the Papal choir, wrote chiefly for the theatre. He was a pupil of Carissimi. Burney quotes a scene from "L'Orontea" which, like most of Cesti's works, was produced at Venice.

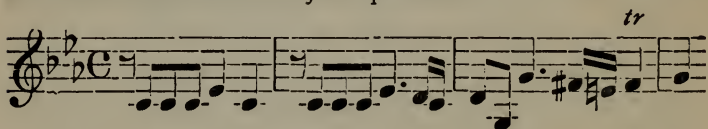
**Feo**, a Neapolitan (1699-1750, *circa*), wrote important operas, of which *Arianna* may be mentioned. Gluck quotes a Kyrie from this work in one of his operas. A *Missa Defunctorum*, in Feo's autograph, is preserved in the British Museum (Add. MSS., 14189).

Opera houses were springing up in every direction during the middle of the seventeenth century. Between 1637 and 1699, a dozen new theatres



were opened in Venice alone. Rome could boast three theatres, and Bologna opened her first in 1680. Venice was thus the chief centre of operatic activity. Her composers multiplied proportionately.

Legrenzi (1625-1690), Capellmeister of S. Mark's, was one of the most enterprising masters of the period. He reorganised S. Mark's orchestra, which comprised 8 violins, 11 violette, 2 viole da braccio, 2 viole da gamba, 1 violone, 4 theorbos, 2 cornets, a bassoon and 3 trombones. His operas numbered seventeen, of which the last was *Pertinace* (1684). Handel and Bach have each borrowed from Legrenzi, witness the latter's fugue on a "thema Legrenzianum elaboratum cum subjecto pedaliter":—



Alessandro Scarlatti moulded and shaped the form of opera to an extent that justifies his claim to be the father of modern music drama. He it was who first employed the whole orchestra in supporting the recitatives. By a closer attention to the dramatic exigencies, a more felicitous employment of melody and a profounder musicianship, which brought to its aid much of the neglected art of the contrapuntists, he was enabled to give to opera a new and lively impulse.

A. Scarlatti (1659-1725), born in Sicily, became a pupil of Carissimi, in Rome. He excelled as a singer, harpist and harpsichord player. One of his first operas was *L'Onestà nell' amore* (1680). This was followed by a long list of dramatic works, such as *Pirrho e Demetrio* (1697), *Il Prigionero* (1698), *Trionfo della Liberta* (Venice, 1707) and *Tigrane* (1715), which was his 106th opera. Scarlatti settled in Rome in 1703, and came under the patronage of Cardinal Ottoboni. His works comprise 112 operas, 200 Masses (Burney mentions that he wrote one each day) and numerous Cantatas and Madrigals. Scarlatti was also a great teacher, numbering amongst his pupils such famous musicians as Hasse, Leo, Feo, Durante and Porpora. He was buried in the Chapel of Monte Santo, Naples.

## CHAPTER VIII.

## FRANCE (XVIIITH CENTURY).



RANCE produced few musicians of note during the first half of the seventeenth century. Mention may be made of Mersenne (1588-1648) who cultivated music and mathematics. Mersenne joined the Minorites in 1611, and lived in Paris on intimate terms with Descartes, Pascal (père) and other famous scientists. His great work is the "Traité de l'harmonie universelle" (1636). Louis XIV's capellmeister, Henri Dumont, an estimable composer, comes into brief prominence in 1670, when he was removed to make way for an orchestra in place of the organ. Three great names now come into range; those of Lully, Couperin and Rameau.

**Lully** (1633-1687), born at Florence, came early to Paris, where Louis XIV established an orchestra *les petits violons* for the talented musician. His first compositions were Ballets, comprising dance tunes, then much in favour. Thirty of these are in existence. Lully gained much applause by acting and dancing in his own pieces. He was appointed *maitre de musique* to the royal family in 1662. Opera had already been introduced into Paris by the Abbé Perrin, who commissioned Cambert's *Pastorale en musique* (1659). Lully, jealous of the privilege obtained by the Abbé, in the form of a patent right for opera, intrigued against him successfully. In 1672, the patent right was transferred to Lully, who then reigned supreme. During the golden dramatic age which now approached, Lully produced twenty operas, such as *Les Fêtes de l'Amour* (1672), his first, and *Acis et Galatée*, his last opera. Lully uses accompanied recitative; his dramatic instinct is remarkably true, and his consistent use

of the Overture, though not an absolute invention, comes very near to one.

The **Overture**, in its inception one of the inventions of the *Nuove Musiche*, owes its first important development to Lully. Early writers, such as Monteverde did little more than compose a few bars of Prelude or Toccata, as a preface to the opera. Thus in Monteverde's *Orfeo* (1608) we find a "Toccata" of nine bars, thrice repeated. Lully's "*Thésée*" (1675) has an Overture in two short movements, the first of which comprises twenty bars of slow music, followed by a fugal movement of thirty-three bars in brisk time. Handel's Overture to the "*Messiah*" is an exact reproduction of Lully's scheme. Purcell soon adopted the new form of Overture, which duly appears in *Dido and Æneas* (1675), and most of his dramatic works until *Bonduca* (1695)—his last. In the Coronation Anthem ("My heart is inditing") he even anticipates the modern custom of a continuous movement introducing the first vocal *scena*. A. Scarlatti always original in his application of new ideas, adopts a slightly different plan to that of Lully. This he does by placing the quick movement first, followed by a Minuet, in *Il Flavio Cuniberto*, while in *Il Prigionero* (1698) the *sinfonia avanti l'opera* is in three divisions, the first of which is quick, the second *grave*, ending with a *presto*. Mozart added grace and distinction to the Overture, which became an instrumental form worthy to rank with the first movement of the symphony. Beethoven gave it character and foreshadowed the emotional content of the opera which followed, as (for example) in the third *Leonora* Overture. Weber went a step further by actually employing the themes of the opera in his Overtures. The crowning issue was with Wagner, who employed systematically the principal themes, afterwards developed at length in the course of his music dramas.

**Couperin** confined his labours to Claveçin and chamber music. We therefore, for the present, pass him by.

**Rameau** (1683-1764), born at Dijon, became a pupil of the celebrated French organist, Marchand. His first efforts were directed to the theory of harmony. His "Treatise" (of 1721), "New System" (1726) and "Dissertation on Claveçin and Organ Methods" (1732), represent the most important of his writings. Rameau first developed the theory of a fundamental bass. He was fortunately long lived, since his first opera only came to a hearing in his fiftieth year. This was *Hyppolyte et Aricie* (1733). During the last thirty years of his life he produced twenty-four dramas, the majority of which, including his masterpiece, *Castor et Pollux* (1737)

are grand operas. Rameau anticipated a few of Gluck's more sweeping reforms. His wind instruments had each a proper part, the chorus was more thoroughly considered, and, above all, declamation (fidelity to which he declared must be a musician's sole guide) found a fuller scope than before his time.

**Jean Jacques Rousseau** (1712–1778), though scarcely a musician, had a considerable influence on the music of his time. In 1743, he brought forward the scheme of a new notation, employing the numerals 1 to 7 to represent the scale. Rousseau produced an opera, *La Devin du Village*, in 1752. In this work appears the little melody called "Rousseau's Dream." Another of his pieces, *Pygmalion*, appeared in 1775, containing instrumental pieces, but no singing. The little airs known as "Les Consolations" may also be mentioned. Rousseau took part in the "guerre des Bouffons," constituting himself the enemy of Rameau in particular, and of French music in general. "The French," he declared, "have no music, and never will have any." His *Dictionnaire de Musique* (1764) was translated into several languages.

**Grétry**, born at Liège in 1741, has been described as the Molière of music. He aptly characterized his own abilities in the remark, "you received from Nature the gift of appropriate melody, but in giving you this talent she withheld that of strict and complicated harmony." After a somewhat desultory education, first as a choirboy of S. Dennis, afterwards at Rome, Grétry began composition with a set of six small symphonies and a *Messe Solennelle* (1758–9). His first opera was a one-act piece entitled *Isabelle et Gertrude* (1767). The following year *Le Huron* and *Lucile* were produced at Paris. In the latter work occurs the song "Ou peut-on être mieux," which became the loyal air of the Bourbons after the Restoration. Grétry produced about fifty operas, of which the best is *Richard cœur de Lion* (1784). Devoid of counterpoint, deficient in harmony, and weak in orchestration, Grétry's works nevertheless possess a melodic force and dramatic appropriateness which secured them a tremendous vogue. "You might drive a coach and four between the bass and first fiddle," said one wit. The talent was hereditary, and the second of Grétry's daughters (Lucile), wrote two operas at an early age.

**Dalayrac** (1753–1809) composed some clever and brilliant operatic works of a light character. His method was to produce one or two operas each year, a practice which he maintained right through the Reign of Terror. His first



work was *Le petit Souper*, produced in 1781. Mention may also be made of *L'Actrice chez elle* and *Ambroise*, both dated 1793.

Though not strictly of the French school, Gheyn may be conveniently classed in this summary. **Matthias van den Gheyn** (1721–1785), Glockenist and organist, came of a Flemish family of bell founders. For forty years he held the positions of *carillonneur* and organist (of S. Peter's) at Louvain. He composed twelve petites Sonates (organ or clavecin), Preludes and Fugues (organ), and wrote two theoretical treatises. Ritter reprints a bright rhythmical little fugue in G minor (*Geschichte des Orgelspiels*, p. 65); but there are more than 100 works in the library of the Royal Conservatorium, Brussels—Harpsichord studies, and pieces for Chimes (or Carillons with keys and pedals), fugue pieces and *Plein Jeux* for organ—some of which are printed by Heugel et Cie (of Paris) and Messrs. Schott. It may be added that Burney mistakenly mentions Scheppens for Gheyn, in describing his journey in Flanders, in 1774.

The **Concerto** came into use during the period reviewed. In its modern acceptance the term describes a Sonata in which one or more principal (or *Concertante*) instruments are accompanied by the orchestra. Torelli\* was the actual inventor of the *Concerto Grosso*, though as early as 1602 Viadana† had composed *Concerti da Chiesa* in the Motet style. Torelli's single concertos (1686) are for 2 violins and bass, while the double concertos employ 2 concertante and two ripieni violins, viola and *basso continuo*. A triple concerto by Corelli appeared in 1712. The form was further developed by Vivaldi and Bach.

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\* **Torelli** (d. 1708), a famous Veronese violinist, and inventor of the *Concerto Grosso*. His chief works are the *Concerti Grossi* (Op. 8) for 2 concertante, 2 ripieni violins, viola and *basso continuo*, published in 1709) and reprinted by Jensen.

† **Viadana** (*né* Grossi), 1564–1645), organist at Mantua and Venice, to whom is commonly referred the invention of Thorough-bass or *Basso Continuo*, wrote Motets, Madrigals and Masses.



## CHAPTER IX.

## ENGLAND IN PURCELL'S TIME.

**E**NGLISH Music in the time of James I was relegated to a secondary position. In the great Masques, the art of Inigo Jones and Ben Jonson took precedence. Incidentally, however, many charming little pieces were composed for these masques and interludes. Nicholas Lanier \* (*circa*, 1589–1665), for example, wrote music for Jonson's masques and, on one occasion, was associated with Coperario in a work by Campion.

Thomas Campion (1570–1619) poet, dramatist, composer and physician, author of the famous song (words and music) "What if a day, or a month, or a year."

Most of the Court musicians, C. Gibbons, Lock, and the brothers Lawes, essayed similar pieces. From the number of song-books issued during the first half of the 17th century, it is evident that music was widely cultivated as a popular pastime. Amongst the most notable of such collections are Ravenscroft's three books of rounds and catches, including the famous Freeman's songs which are of Henry VIII's time, or still earlier.

Thomas Ravenscroft (1582–1630), began as a chorister of S. Paul's. In 1607 he graduated Mus. Bac. at Cambridge. His three song collections are as follows :—*Pammelia* (1609), containing Rounds and Catches for from three to ten voices,

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\* Lanier, in 1636, became Marshal, under Charles I's charter (based on that of Edward IV), incorporating the musicians of Westminster.

*Deuteromelia* (1609), containing Freeman's (three men's songs) and *Melismata* (1611), a book of "Musical Phansies." Ravenscroft was author of "A briefe Discourse," and editor of the well-known "Whole Booke of Psalms" (1621).

**Henry Lawes** (1595-1662), pupil of Coperario and gentleman of the Chapel Royal, was one of the most conspicuous musicians of his day. His music to Milton's "Comus" (1634)—a masque—established his reputation. Burney has been at some pains to rob Lawes of the fame which Milton freely granted; but the task was a vain one.

To after age thou shalt be writ the man  
That with smooth air could'st humour best our tongue.  
Thou honour'st verse, and verse must lend her wing  
To honour thee.

The tribute was just, and many of Lawes' airs still remain. These are mostly drawn from his three books of "Ayres and Dialogues" (1653-58). Lawes also composed the music of "Choice Psalms" (1648). His elder brother, William Lawes (1582-1645), also a pupil of Coperario, became a gentleman of the Chapel Royal and musician in ordinary to Charles I. He was killed at the siege of Chester. His fame lives in the single strain—set to Herrick's "Gather ye rosebuds."

Though the Lawes were most prominent of contemporary song-writers, others there were who went further in the same direction. Robert Johnson's "With endless tears," and Wilson's "Why by such a brittle stone," are two of the most remarkable songs of the period.\*

Dr. John Wilson (1594-1673) sometimes confused with Shakespeare's "Jack Wilson," became one of the Waytes of London. In 1644, he graduated at Oxford. He was a friend of Henry Lawes. His songs are scattered in Playford's publications and among the Guise MSS. in the British Museum.

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\* Both are given in "Minstrelsy of England" (Augener).

John Jenkins (1592-1678), a celebrated lutenist, composed twelve Sonatas for two viols and bass (1660) and Fantasies in five and six parts. Many generations of people have sung (perhaps unwittingly) Jenkins' little round "A boat, a boat, haste to the ferry."

A popular class of music cultivated at this time was the Verse Anthem, which differs from the full anthem in nothing except that prominence is given to solo voices. Orlando Gibbons composed such anthems. Before the Restoration it was customary to accompany the verse portions with Viols, and the full portions with the organ.

**William Child** (1606-1697), pupil of Elway Bevin, became chorister of Bristol Cathedral and organist of S. George's, Windsor (1632). He was appointed composer to the King in 1661. His compositions include Psalms, Anthems and Services.

**Christopher Gibbons** (1615-1676), son of Orlando, became organist of Winchester Cathedral in 1638, a position he held for twenty-four years. He served in the Royalist army during the troublous times of the Rebellion. In 1660 he was made private organist to Charles II and organist of Westminster Abbey in the same year. He wrote the music of Shirley's Masque, *Cupid and Death*, and songs and Anthems.

**Matthew Lock** (1632-1677) studied with E. Gibbons (brother of Orlando) and entered as a chorister of Exeter Cathedral. Charles II appointed him composer in ordinary.\* He entered the Roman Catholic Church and became Queen's organist. He was an important musician of his day and possessed remarkable dramatic instinct. His *Macbeth Music* (1672), set to Davenant's version, contains much that gave Purcell a cue for his series of operatic pieces. Lock was one of the early composers who employed English directions for performance. This he did in 1670, though old Thomas Morley anticipates him (in 1597) with "lo" for loud and "so" for soft. In 1683 Purcell, in the preface to his "Sonatas," uses a "few terms which the English practitioner will find, perhaps, unusual to him." These terms include *Adagio* and *Grave*, "which import nothing but a very slow movement," etc.

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\* The British Museum contains a collection of fourteen autograph Anthems (Add. MSS., 31437).

**Henry Cooke**, of the Chapel Royal, held a captain's commission in the Civil War of 1642. He suddenly came into prominence at the Restoration, when Charles II made him Master of the Royal Choristers. Pepys writes, Sept. 14th, 1662, "To White Hall Chapel, where sermon almost done, and I heard Captain Cooke's new musique. This is the first day of having vialls and other instruments to play a symphony between every verse of the anthems; but the musique more full than it was last Sunday, and very fine it is. But yet I could discern Captain Cooke to overdo his part at singing, which I never did before." Cooke wrote Anthems, Services, Madrigals and Songs. He had several distinguished pupils. Anthony Wood declares that "he was the best musician of his time, till Pell. Humfreys came up, after which he died in discontent." Wise, Humfreys, Blow and Purcell came under Cooke's hands. He died in 1672.

**Michael Wise**, of Salisbury (1638-1687), was first a lay clerk of Windsor, and afterwards a chorister (under Cooke) at the Chapel Royal. In 1668, Wise was appointed organist of Salisbury Cathedral. His next step was to the office of gentleman of the Chapel Royal (1675). The roll-book enters him as "the counter-tenor from Salisbury." Wise then went to S. Paul's Cathedral, where he preceded Blow as master of the choristers (1686-7). He was killed in a night brawl with the watch. Some of his Anthems, such as "Awake up my glory" and the service in E flat, are still in use.

**Pelham Humfreys** (1647-1674), chorister (with Cooke) at the Chapel Royal in 1660, afterwards went to Paris and studied with Lully. On his return, Humfreys gave Pepys the following impression (Nov. 15th, 1667). "Home, and there find, as I expected, Mr. Cæsar \* and little Pelham Humfreys, lately returned from France, an absolute Monsieur, as full of form and confidence and vanity, and disparages everything and everybody's skill but his own. But to hear how he laughs at all the King's music here, as Blagrave and others, that they cannot keep time nor tune, nor understand anything; and the Grebus,† the Frenchman, the King's master of the music, how he understands nothing, nor can play on any instrument, and so cannot compose, and that he will give him a lift out of his place; and that he and the King are mighty great." Cooke died in 1672, and

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\* William Smegergill (alias Cæsar), lutenist and composer (in Playford's *Select Ayres*).

† Mons. Grabu, composer of *Albion and Albanus*.



Humfreys took his place as master of the choristers, but he held it only for two years. Humfreys' Anthems (such as "Hear, O Heavens"), Services, Odes and Songs ("I pass all my hours in a shady old grove" is a popular example) are very remarkable for a man whose limit of life did not exceed twenty-seven years. He was one of the three who joined in the composition of the so-called Club Anthem.\*

**John Blow** (1648-1708), entered the choir of the Chapel Royal in 1660, and studied with Captain Cooke and C. Gibbons. He became organist of Westminster Abbey in 1669, and remained there eleven years, when he resigned (it is said) in favour of his pupil, Henry Purcell. Blow was Gentleman of the Chapel Royal in 1673-4, and master of the children in the following year. He also obtained the appointments of organist to the Chapel Royal, and private musician to James II. During the years 1687-1693, he was master of S. Paul's choristers and, on Purcell's death, in 1695, he went back to his old place at the Abbey. Blow's principal contributions to music are the three Services in A, G and E minor, some 100 Anthems, Lessons for Harpsichord, Songs in the *Amphion Anglicus* (1700), the best being "It is not that I love you less," together with Canons and Motets.

**Henry Purcell**, born at Westminster in 1658, came of musical parentage, since his father was at one time Master of the Choristers at Westminster Abbey and a member of the King's Band. Henry, the second son, was admitted to the Chapel Royal after his sixth year, and soon distinguished himself under Captain Cooke, and afterwards under Pelham Humfreys. Dr. Blow, organist of Westminster Abbey, appears to have been Purcell's last teacher. At seventeen † the young composer accepted a

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\* "I will always give thanks," by Humfreys, Turner and Blow. This is a verse Anthem for three voices with symphonies. Each of the three composers wrote a movement in the order named. William Turner (1651-1739) came from Christ Church, Oxford. He afterwards graduated Mus. Doc. at Cambridge in 1696. He wrote four Operas, Anthems, Songs and Lessons.

† Dr. Cummings dates this production 1680, and Mr. Barclay Squire, 1688.



commission from Josiah Priest, which resulted in "Dido and Æneas" being produced at Priest's Boarding School. This little work (which contains the famous Lament "When I am laid in earth") gained much approval, and led to Purcell's winning the ear of the operatic world, which he afterwards took by storm. Seven dramatic works made their appearance during the five years, 1676-1680, viz. :—

- |      |   |   |
|------|---|---|
| 1676 | { | Epsom Wells (Shadwell).                 |
|      | { | Aurence-Zebe (Dryden).                  |
|      | { | The Libertine (Shadwell).               |
| 1677 |   | Abdelazor (Behn).                       |
| 1678 |   | Timon of Athens (Shakespeare-Shadwell). |
| 1680 | { | Theodosius (Lee).                       |
|      | { | Virtuous Wife (Durfey).                 |

Unlike *Dido and Æneas*, which has no spoken dialogue, several of the above pieces are merely fragmentary works, offering an overture and six or seven airs. Purcell abandoned the stage for a time (in 1680) and entered the cloistered quiet of the Abbey, where he supplanted Dr. Blow—his old master. In these graver surroundings, Anthems, Sonatas, a treatise on "The Art of Descant" \* (1683), and many courtly pieces, such as Welcome Songs and Odes, followed one another in quick succession. The Twelve Sonatas † (for two Violins and Bass for Organ or Harpsichord) prove Purcell to have been a close student of the best Italian models, which he found little difficulty in matching.

At the coronation of James II, Purcell produced the two great anthems, "My heart is inditing" ‡ and "I was glad." The following year (1686) the stage again drew his attention, and we find him

\* Reprinted in *The Organist and Choirmaster*, May to October, 1903.

† Including the "Golden Sonata," quoted by Hawkins.

‡ For Eight-part Chorus, Strings and Organ.

collaborating with Dryden in *Tyrannic Love*. During his last decade, Purcell composed not less than thirty dramatic pieces. Some are quite short, like the *Indian Queen* (1692), with its little masterpiece, "I attempt from Love's sickness," and a few trumpet tunes, while others like the *Fairy Queen* (1692) comprise two overtures and sixteen airs. The most important of these stage pieces are as follows :—

King Arthur (Dryden), 1691.

Bonduca (Beaumont and Fletcher), 1695.

Three parts of Don Quixote (1694-5), Dufey. (Part 3 contains the splendid Cantata "From Rosy Bow'rs").

Purcell died at his house in Dean's Yard, Westminster, Nov. 21st, 1695. In his short life he had raised English art to such a point as she had never before reached. Such works as the "Te Deum and Jubilate in D" (1694) and the Yorkshire Feast Ode, continued long in popular favour, until Handel diverted the tide of attention to himself. In every department of music Purcell left distinguished witness; the songs will hand down his name to all time.

Purcell dwarfed most of his successors, amongst whom, however, were many good composers of songs, anthems, and services. Jeremiah Clarke, Croft and Charles King (Blow's pupils), Dr. Greene, the friend of Handel and teacher of Boyce, and Weldon, a pupil of Henry Purcell, together with Creyghton, Aldrich and Nares, worthily upheld the traditions of English church music. A short biographical summary is given below :—

Dr. Creyghton (1639-1733), Professor of Greek, Cambridge, 1662, Precentor of Wells, 1674, composed Services and Anthems—among the latter of which is "I will arise."

Henry Aldrich (1647-1710), Dean of Christ Church, Oxford (1689), wrote Services, Anthems and the popular glee, "Hark, the bonny Christ Church bells."

Dr. Jeremiah Clarke (1669-1707), Organist of Winchester College in 1692, and of S. Paul's Cathedral, 1695, composed music for Plays, Anthems and Songs (amongst the last, "Hark, the cock crowed"). "S. Magnus" hymn-tune is also by Dr. Clarke.

Weldon (J.), 1676-1736, Organist of the Chapel Royal in 1708. His Anthems, "In Thee, O Lord," and "Hear my crying," are good examples. The song "Let ambition fire thy mind," was once widely popular.

W. Croft (1678-1727), Organist of the Chapel Royal in 1707 and of Westminster Abbey in the following year, prolific composer. His Anthems and Burial Service are widely known. Composer of "S. Anne's" hymn-tune. Croft introduced printing from pewter plates.

Charles King (1687-1748), described by Dr. Greene as a "serviceable man," wrote Anthems and Services. He became master of the choristers at S. Paul's in 1707.

Dr. Maurice Greene (1696-1755) was Organist of S. Paul's Cathedral (1718) and Professor of Music at Cambridge in 1730. His compositions include Oratorios, Anthems and Songs (Spenser's Amoretti).

William Boyce (1710-1779), Organist of the Chapel Royal in 1758, and Master of the King's music in 1775, composed Anthems, Services, Odes and Songs. "Heart of Oak" (words by Garrick), written in 1759, became national property.

Nares (1715-1783) was a pupil of Dr. Pepusch, and in 1734 became Organist of York Cathedral. He was appointed to the Chapel Royal in 1756. Composer of Anthems and Services. "He was a poor composer," says Grove's Dictionary (II, 447, old edition). The disparagement is very properly withdrawn in the new edition (III, 354).

John Stanley (1713-1786), pupil of Greene, though blind from early youth, became organist of the Temple Church and afterwards of the Chapel Royal. His best compositions are Voluntaries and Concertos. He also wrote Oratorios and Pastoral pieces.



## CHAPTER X.

## ORATORIO.

ORATORIO had its origin in the identical movement which gave birth to Opera. The twin growths were centred in antiquity. Opera could look back to the Hellenic tragedy, and Oratorio to the mysteries of the Christian faith enacted in the time of the Crusades, to which they respectively bear a certain, though remote affinity. Miracle-plays flourished in England as early as the time of Henry II; they reached the height of their popularity in Europe (widely speaking) in the 14th century. Music played a very trifling part in such pieces as can be traced. The Plain Chant found its adapters, who presented a curious anomalous class of song, half sacred—half secular. S. Philip Neri, founder of the Oratorians, perceiving the value of scenic presentations of Biblical stories, encouraged their use and development at the Church of S. Maria, in Vallicella. The music only grew to importance after the death of Neri (1595). Under the title of Oratorio, such performances travelled from the Oratory of Vallicella to Rome, and thence to Europe. Emilio del Cavaliere (1550–1599, *circa*)—one of the group of Florentines imbued with the new faith—carried into effect those methods of the New Music which he in common with Caccini and Peri had originated, selecting sacred subjects for his purposes. Thus came to birth “La Rappresentazione di Anima e di Corpo”—the first true **Oratorio**. Its performance was posthumous, taking place at

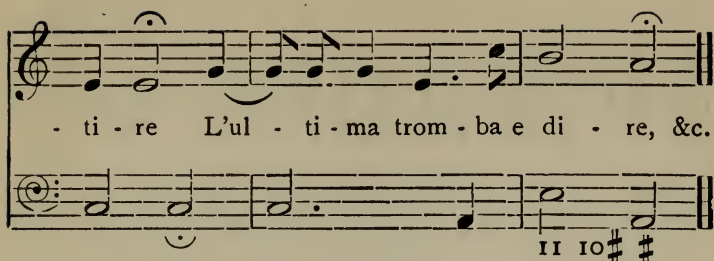
Vallicella in February, 1600, ten months before "Euridice" made its appearance at Florence. Scenery, action and costumes were employed, and the Oratorio enjoyed all the existing advantages of theatrical representation, including a liberal allowance of dancing. Full directions as to the performance of his Oratorio are given in Cavalieri's preface. Emblematic characters, of the old morality stamp, dominate the work, which also includes a prologue and chorus. The orchestra was hidden from view and contained the following players:—Lira doppia, Clavicembalo, Chitarone, 2 Flauti, with the suggested addition of a violin to play in unison with the Soprano voices. There are no less than ninety short numbers in the Oratorio, which as a whole is distinctly the most interesting of the pioneer efforts of the *Nuove Musiche*—sacred or secular. Cavalieri (on the authority of Peri) invented Recitative; there seems reason to believe that he also first employed Figured Basses. Here is a short specimen:—

RECIT. CAVALIERI.

Il tem-po,... il tem-po fu - ge,...

..... la vi - ta si dis-trug - ge E già mi par sen -





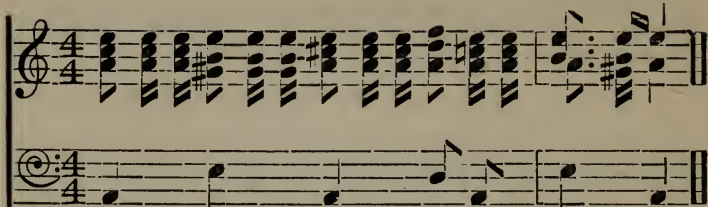
One of the most dramatic moments in Cavalieri's work occurs in the last act, where a striking antiphonal passage introduces the voices of the Blessed (in the upper treble register) followed by the lost souls whose low utterances reply in mournful monotonous cadences.

After Cavalieri, the work of immediate successors may be quickly summarised. Twenty years passed before any new oratorio appeared. The canonization of Ignatius Loyola and Francis Xavier offered an opportunity in 1622, when two works came into existence. Knapsberger and Loreto were the composers, and the latter chose the first-named saint as the title of his work. The year 1627 saw Capellini's *Il Lamento di S. Maria Vergine* brought to a hearing; Landi's *S. Alessio* (1630) and Rossi's *Erminio sul Giordano* (1637) soon followed.

A worthy successor to Cavalieri discovered himself in **Domenico Mazzocchi**, who could write in the old madrigal style and in that of the *New Music*. His best works were, *Il Martirio di S.S. Abbundio ed Abbundanzio* (1631) and *Querimonia di S. Maria Maddelena*, oratorios which held their own against Monteverde's operatic pieces. To Mazzocchi is credited the introduction of the *crescendo e diminuendo* signs.

"But of all the composers who aimed at combining musicianship of the old order with the characteristics of the *Nuove Musiche*, **Carissimi**" (says Sir Hubert Parry) "stands the most conspicuous." Giacomo Carissimi (1582 or 1604 to 1674) was born at Padua and spent most of his life at Rome. He perfected the Sacred Cantata, and greatly improved the Recitative, which Peri and Cavalieri had been the first to employ. Carissimi's style tended towards a freer use of rhythm and more spontaneous melody; his methods were surer and of lighter touch than those of Monteverde. His oratorios are numerous, the best known (through their modern reprints) being *Jephthe*, *Judicium Salomonis*, *Jonas*, *Baltazar*, and *Jonah*. A fragment from *Jephthe* indicates the composer's rhythmic propensities.

## CARISSIMI.



Handel quoted with slight alterations Carissimi's "Plorate filiæ Israel" (*Jephthe*) which appears as "Hear Jacob's God" in *Samson*. It is worthy of note that Carissimi's influence made itself felt in Opera, though that was a form he never ventured. The dramatic impulse was common to both Oratorio and Opera, at this time, and for some little while further. Oratorio had still to shake itself free of stage accessories. A Narrator (known as "Historicus") was introduced into oratorio during Carissimi's time, and with his advent the spectacular part of oratorio gradually declined.

**Heinrich Schütz** (Sagittarius) 1585-1672, was born at Köstritz (Saxony) exactly a century before Handel and Bach. He spent three years with G. Gabrieli at Venice. As a result of the Italian visit, Schütz was commissioned to produce Peri's *Dafne*, a work which he appears to have re-arranged or re-written (in 1627); the score however is lost. A second visit to Italy in 1629 brought Schütz into touch with Monteverde's great works. In 1645 Schütz produced his "Sieben Worte," which is recognised as the first important setting of Passion scenes.\* The thirty years war drove Schütz from Dresden in 1633 and the next ten years were spent in various courts, such as those of Denmark and Sweden, with occasional returns to Dresden, where he finally settled. His last work is entitled "Historia des Leidens und Sterbens" (1665-6). Schütz while maintaining much of the art of the old contrapuntists was able to incorporate something of the dramatic and declamatory style of the *New Music*. He is consequently popularly described as "the Father of German Music" and shares with Carrissimi the honour of having founded dramatic Oratorio.

German art had already made some headway with Schütz as an oratorio-writer and Muffat the chamber-composer.

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\* Antonius Scandellus, Schütz's predecessor at Dresden, (1568-1580) had anticipated this work by a five-part vocal setting.

**Keiser** of Leipsic (1673-1739) now takes the lead in the direction of opera\*. A student of S. Thomas' School, afterwards of the Leipsic University, Keiser produced his first dramatic piece (a pastoral entitled *Ismene*) in 1692. This paved the way for his first opera, namely *Irene*, produced in 1697. No less than 116 such works followed in the fulness of time. Hamburg became his headquarters in 1700. Here Keiser established a series of important (and luxurious) concerts. In 1703 he became director of the opera-house. The *Singspiele* (made up of spoken dialogue and singing), legitimate offspring of old German Miracle-plays, speedily gave way before Keiser's vigorous music. His last opera was *Circe* (1734). Keiser also did good work in sacred composition. His last appointment was as Capellmeister to the King of Denmark in 1721. Mattheson describes him as the first dramatic composer in Europe; but Keiser's influence was not lasting.

**Bach** and **Handel** are considered below, and we pass to a musician of less degree, but important in the era of which we are writing.

**Hasse** (1699-1783) of Hamburg, entered Keiser's opera company as a tenor singer. His first opera (*Antigonus*) was played at Brunswick; but the composer was dissatisfied and resumed his studies at Naples, first with Porpora, then with A. Scarlatti. Hasse returned to Dresden in 1739. His opera *Arminio* was played before Frederick the Great, on the eve of the victory at Kesselsdorf. For nine days the composer entertained the musical monarch with his operatic performances. Hasse and Metastasio joined forces, in rivalry to Gluck, for a short space. The composer was even invited to England to oppose Handel. His reply was significant, "Then Handel I suppose is dead." *Ruggiero* (Hasse's last opera) was given at Milan in 1774. His compositions rank with the best Italian operas written before Gluck's star arose. Hasse is melodious and resourceful, but never grand or powerful. He also composed Oratorios, Masses and Symphonies.

**Graun** (1701-1759) as a boy of 15 produced a work on the Passion. He followed Hasse, as tenor at the Dresden theatre. Of his 27 operas, mostly Italian, the first is *Pollidoro* (1726), the last *Merope* (1756). He was under the patronage of Frederick the Great from 1738 to his last years. Graun's strong point was expression, both in singing and composition. His sacred works have survived the secular, and he is still remembered as the composer of the "Te Deum" (celebrating the victory of Prague, 1756) and the

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\* Steffani (1655-1730), a pupil of Kerl, left important Chamber Duets with *Basso Continuo*.

Oratorio "Der Tod Jesu" (1755), a fine piece of work for the shallow age which produced it ; for, it must be borne in mind, that Handel was outside the domain of German art, and Bach was comparatively obscured, at this time, by the insignificance of his surroundings.

**Johann Adam Hiller** (or Hüller)—1728–1804—studied at Dresden and Leipsic, as a flautist and singer. He settled in the latter place, and founded a school of singing. His *Concerts Spirituel* (in imitation of those famed in Paris) laid the foundation (in 1781) of the celebrated Gewandhaus concerts. Hiller finally became Cantor of S. Thomas.' His 14 *Singspiele*, a revival of a favourite German form (much improved under his hands) include several favourable specimens, such as "Lisvart und Dariolette" and "Die Jagd."

**George Frederick Handel** (or Händel) was born at Halle (lower Saxony) in 1685. His musical genius asserted itself at a very early period, and at seven he attracted the attention of the Duke of Saxe Weissenfels, who overcame Handel's father's opposition to a musical training. The first three years of study were spent with Zachau, organist of Halle cathedral. Handel then went to Berlin, where he made acquaintance with Telemann and Mattheson.\* Keiser (an eminent operatic writer), taught Handel much, both as composer and conductor. In 1705, *Almira*, Handel's first opera, came to a hearing. One little movement still survives in "Lascia ch' io pianga" (*Rinaldo*), a reproduction of a saraband in the earlier work. Handel visited Italy in 1706, and produced many sacred and secular works at Rome, Florence, Venice and Naples. His first visit to England was in 1710, when *Rinaldo* was produced with applause. Handel was appointed Court conductor by the Elector of Hanover, but hesitated to take up the post, owing to his English successes. When the Elector became George I of England (1714), the composer found himself in disgrace, which the fortunate reception of his "Water Music" served to avert. The Duke of Chandos became Handel's patron in 1718, and the famous Chandos Anthems and Te Deum resulted. During his first 23 years of English life, Handel attempted little but operas, of which he composed no less than 42. Then began the long list of Oratorios by which the com-

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\* In 1704 Handel and Mattheson had a duel, which fortunately came to nothing. The incident occurred at Hamburg, where Handel accepted an appointment as 2nd violin in Keiser's opera band.



posers's fame is chiefly established. *Esther* (1732), *Deborah* and *Athaliah* (1733), *Saul* (1738), *Israel in Egypt* (1738). *The Messiah* (1741), first performed at Dublin the following year, *Samson* (1741), *Dettingen Te Deum* (1743), *Occasional Oratorio* (1745), the occasion was the Rebellion of the young Pretender, *Judas Maccabæus* (1746), *Jeptha* (1751), the *Triumph of Time and Truth* (1757). Handel died in 1759. Among his best instrumental pieces are the Organ Concertos (two sets of six) and the *Suites de Pièces* (the first set of which contains "the Harmonious Blacksmith").\* Handel's supreme achievement was in the establishment of Oratorio on an epic basis. He possessed a fine melodic vein, seemingly inexhaustible, from the days of *Acis and Galatea* (1708) until the later times of the *Messiah* (1741). He employed enormous masses of sound with the greatest ease. The diatonic basis of his work made this possible. No composer (unless Bach) ever offered so much variety; and the grandeur of his conceptions awakened the admiration of all Handel's successors in the immortal group. It cannot be laid to Handel's discredit that our English School, splendidly founded by Henry Purcell, was now allowed to lapse into neglect and obscurity. With the Hanoverian dynasty in occupation, such a result was inevitable.

**Bach** came of a family of musicians, many of whom during two centuries occupied honourable and distinguished positions, and materially contributed to the history of music. A family tree (partly prepared by Sebastian himself) shows that there were not less than 53 male members traceable to the parent stock, Hans Bach of Wechmar (1561]. The Bachs were no travellers, indeed they lived for the most part in the Thüringen (central Germany), and their gifts and attainments, far above average order, were communicated from one to another in an hereditary manner which has no parallel in the annals of Music. The bulk of Bach's ancestors were organists, with a fair sprinkling of composers, while his father was a violinist.

**John Sebastian Bach**, "to whom" says Schumann "Music owes almost as great a debt as religion owes to its founder," was born at Eisenach, March 21, 1685. His first lessons in Violin-playing were given by his father, but in Sebastian's tenth year he lost both parents. His brother Johann Christoph then took charge of the boy, teaching him both clavier and organ. The pupil seems to have gone too quickly for his elder brother. Thus we find him secretly

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\* The Theme is generally ascribed to Wagenseil.



copying (by moonlight)\* a certain forbidden MS. of organ pieces by Froberger, Pachelbel, Kerl, and Buxtehude, an exercise that occupied six months of the young genius's time, and was wasted at the end, since the relentless brother forfeited the new-made copy as soon as the harmless theft was out. At fifteen young Bach entered the Michaelis School, Lüneburg, where he had free education, in return for his services in the Church, where his beautiful soprano voice won much admiration. From Lüneburg he often walked to Hamburg to hear the famous organist Reinken. Opportunities of studying French instrumental music were afforded by the accessibility of the ducal "Hof-kapelle" at Celle. Three years were spent at Lüneburg, then Bach made a short stay at Weimar, (as "Hofmusikus") whither he was afterwards to return, in a superior capacity. In 1703, he was appointed to an organ at Arnstadt, where his extemporaneous performances, (especially after hearing the notable Buxtehude) seem to have exceeded the bounds of his audience's patience. Having admonished him, they had the good sense to retain his services, though the congregation had sometimes to wait between the lines of the chorale, while Bach continued his preluding, according to the custom of the time. After a year spent at Munhausen in the Thüringen, where he espoused his first wife, a lady of his own surname, Bach was appointed court-organist at Weimar in 1708, and Hof-concertmeister six years later. Here, during seven years sojourn, many of his finest works were written. In the confidence of mature power, Bach challenged Marchand, the redoubtable French organist, who, after having accepted the challenge to play against Bach in public, took fright the last moment, and incontinently ran away. In 1717, Leopold, Prince of Anhalt-Cöthen, became Bach's patron, and appointed him as Capellmeister of his private band. Bach lost his wife in 1720, and married again the following year. The first union had resulted in a family of seven children, two of whom (W. Friedemann and C.P.E.) became afterwards famous.

The great musician's last appointments were as Cantor of the Thomas-Schule, Leipsic, and organist and director of the two chief churches. Here he spent the years 1723-1750 immersed in compositions of the deepest import, such as the *Matthew* and *John* Passion oratorios, and the Mass in B minor. A visit to Berlin brought Bach, then advanced in age, to the court of Frederick the Great, where he was

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\* His blindness in later life is traced to this circumstance.

received with the greatest honour. Bach's eyesight failed during the last few years of his life, which came to an end July 28th, 1750. His second marriage had brought him 13 more children, two of whom (Johann Christoph Friedrich, and Johann Christian) survived their father and won esteem as composers and organists. In the quiet uneventful life of this great man, two things stand out; first, the ceaseless industry with which he cultivated his gift, the most priceless ever vouchsafed to mortal musician; second, the love of simple surroundings, such as a modest home, cheerful wife and troops of children brought him. Outside his musical labours Bach rarely went, though he mastered music-engraving sufficiently to reproduce one of his own works, and became the inventor of a *viola pomposa* and a few other curious musical instruments.

Bach is chiefly known to musicians through the 48 Preludes and Fugues (*Das wohltemperirte Klavier*), the *Fantasia Cromatica e Fuga*, and the Inventions and Suites. How slowly the first-named work reached England is shown by the fact of Samuel Wesley and Horn being the first to issue an English edition in 1810. The great organ works are amongst the most popular. Such masterpieces as the Prelude and Fugue in G minor, the Prelude and Fugue in A minor (transcribed for the pianoforte by Liszt and others) or the S. Anne's (E flat) and Giant Fugue (D) are now everywhere played. To these may be added the *Passacaglia* and *Canzona*, together with the large variety of exquisite Choral Preludes (some with double pedal parts) which deserve to be better known.

Messrs. Breitkopf & Haertel's complete catalogue offers no less than 20 volumes of Church Cantatas besides Oratorios, Masses and Motets. The three Oratorios are named after the Church festivals of *Ascension*, *Easter* and *Christmas*.

Bach's five masses include the great work in B minor already mentioned. Besides the S. John and S. Matthew Passion music, there is another (considered dubious) founded upon S. Luke. Finally, among the vast quantity of chamber music, we note the Six Sonatas for Violin alone, the Partita in D minor, containing the famous Chaconne, the French and English Suites for Clavier, and *The Art of Fugue*, 15 Fugues and Canons on an identical subject.



## CHAPTER XI.

## CONCERNING THE SONATA.



THE *form* of the Suite came before the *name*, and *lessons*, *ordres* and *partitas*, stood for what was afterwards summed in the single word *Suite*. Paradoxical as it may appear, positions were reversed in the Sonata, which from being an empty name grew to the most significant thing in Music. Thus Handel and Bach would find the term Sonata scarcely more illuminative than *Ricercare*, *Suite*, *Toccata*. True, both writers adopted the sign manual, without any sympathy with its inmost meaning. One Concerto of Handel's approaches to the dignity of a Sonata ; namely the Concerto in B flat for Organ. Here we have an Introduction, followed by a true Sonata first-movement, though short of many details necessary to stamp it as a conscious effort in this style, and lastly a Rondo movement. Bach, quite abreast of Handel in his anticipatory hold of the coming musical form, complacently falls back on Fugue, when in doubt as to procedure. The so-called Italian Concerto is the nearest approach to a Sonata, as we understand the word. Purcell's pieces of this kind are something more than Suites and less than Sonatas. In the most advanced types of Suite, which we may unhesitatingly ascribe to Bach, the old dance-forms are completely lost sight of, in the absorbing instrumental meaning which the music begins to bear. From music being a mere accompaniment to dancing, or reminiscent of the

pastime (as in the Suite), or a part of ecclesiastical ritual (as in the Mass or Liturgy), or the simple accessory of an exploit of love, war, or adventure (as in Minstrelsy), she now asserted herself as a source of thought and feeling, independent of any external aid, and thus became one of the great channels for the expression of life itself.

It was nothing less than one of the supreme discoveries of Art. A new language had been born into the world. The old yearning which man's voice had striven for, from time immemorial, was suddenly set free. Here was a worthy vehicle for the utterance of prophet, hero, poet, and enthusiast of every sort and condition. But, in shaking off the trammels of dance, ecclesiasticism, and ballad, many great endeavours had been absorbed. Some have already been summarised in the sketch of the Suite; the list may now be usefully extended.

Burney states that Turini's Sonatas (Venice, 1624) were the earliest he could discover. These were of the Canzona type, comprising a single movement formed of fugal imitations and stereotyped passages. There is one such Sonata for the Organ, by Giov. Battista Bassani (1657-1716), capellmeister at Bologna. This movement sets out with a neat and attractive subject of 4 bars, which, once stated, is entirely abandoned, and the 42 bars which sum the piece, offer nothing else resembling a subject.

(Reprinted in Ritter's "Geschichte des Orgelspiels" Leipzig, 1884).

Composers proceeded so cautiously, that some of the early so-called Sonatas did not even possess a *first* subject. The idea of contrast had taken firm root. Thus in some of Frescobaldi's Canzonas, and in John Jenkins' three-part Fancies, a chain of little movements at least foreshadows the cyclic scheme of the Sonata. The Italian composer was too tied to the Fugal (or contrapuntal) traditions to help matters forward in the direction of the Sonata. Similarly, in the Englishman's Fancies, there is ingenuity, instrumental facility of a primitive kind; but there is neither subject, nor development of any sort. Purcell's Sonatas (including the famous "Golden Sonata") are scarcely more than groups of interesting pieces with opportunities of instrumental effect beyond what had hitherto existed, but far removed from the



definition of Sonata. Bassani (in 1684) had issued some similarly designed pieces, while Vitali a little earlier (1677) printed several Sonatas for 2, 3, and 4 instruments, which have much in common with Purcell's. Handel, Bach and our own Arne employed the description Sonata for successions of movements, more highly developed than those before mentioned, but without reaching the goal.

**Georg Muffat** (1635-1704), pupil of Lully, and organist of Strasburg and (afterwards) of Passau Cathedral, composed Toccatas which comprised chains of contrasted movements. Muffat was fond of descriptive titles; for example, the *Nova Cyclopeias Harmonica* (a Toccata for piano) has, for its second movement, a piece headed "Ad malleorum ictus allusio." The *Florilegium* (1685) contains 50 pieces for 4 or 8 violins. Muffat's organ music comprises Toccatas in several movements, with fine dignified harmonies and bright fugal pieces.

**Bassani** (1657-1716) director of the music at Bologna and Ferrara Cathedral, left Sonatas for two Violins and Bass, which are historically important. Kent borrowed several pieces from Bassani, who (it is generally believed) was Corelli's first master. Ritter reprints a "Sonate da Organo" (in one movement). This has already been described.

**Couperin** (1668-1733), nick-named "Le Grand," after Louis XIV, was born of musical parentage, in Paris. He was organist of S. Gervais in 1696; but his chief fame was won as a composer of suites (*ordres*). A brilliant performer on the claveçin, Couperin in *les agréments* (shakes, turns and arpeggios) is the forerunner of Sebastian Bach. His movements are real dance-pieces transferred to the clavier—refined Ballet music. His works include four sets of Pieces for Claveçin, a *Méthode*, *L'Apothéose de Corelli*, *L'Apothéose de l'incomparable Lully*, and Trios for violins and bass.

Bach, as would be expected, came near to anticipating the Sonata first movement in the Italian Concerto and the two Preludes, numbers 29 and 45 of the 48 *Preludes and Fugues*.

Handel's use of a form of the Sonata first movement has been cited in the second movement of the B flat Concerto for Organ (No. 2), where there is a fine bold subject followed by a modulation to the dominant, an embryo second subject in the dominant and a definite close in that key, without, however, any double bar or repeat. The working out section is plain, and the whole movement ends with a definite recapitulation. Here then are many of the most salient features of Sonata (first movement) form. The little connecting movement which Handel uses to lead to the final Rondo,

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Fux, of Vienna, during this period issued his *Gradus ad Parnassum* (1725), a famous Latin treatise on Modal Counterpoint.



seems to add to the general resemblance which the whole work bears to the Sonata form.

It will probably never transpire who composed the first actual Sonata. Farina, Cesti, and Graziani were amongst the pioneers of Italy, and Rosenmüller of Germany. Chains of little contrasted movements (such as Purcell produced) constituted the Sonata of early vogue. An Andante and Allegro by Michael Angelo Rossi (1620–1660) goes much further (see re-print in Pauer's *Alte Meister*) and anticipates Emanuel Bach's achievements, if only the dates were trustworthy.\* A good early example of the German efforts in the direction of Sonata form is seen in Biber's Sonata in C minor (1681), which takes the five movement form, before referred to.

In 1683 **Corelli** began to publish to the world that notable series of works which reached the remarkable total of sixty Sonatas. These were of several kinds, comprising twenty-four *Sonate da Chiesa* (for strings, lute and organ) twenty-four *Sonate da Camera* (for the same combination,) and twelve Solos or Sonatas for Violin, 'Cello or Cembalo. Approaching musical composition from the most practical point of view, Corelli—the finest violinist of his time—brought the very gifts which formal development so much required. Without being too daring, he was able to venture along new paths, secure in his very caution. His feeling for balance and proper definition of musical statement—though not a new thing—was so concentrated upon the new monody (as opposed to the old polyphony) that even his counterpoint became more instrumental and of keener significance, while his first subjects have the contour and finish now recognised as a prime necessity in Sonata movements. His recapitulations may not be of the accepted stamp; but the central idea is present. Hitherto Sonatas were confined to String music—chiefly indeed for the Violin.

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\* "It is not safe to infer anything from them." (Sir H. Parry).

To **Kuhnau** (1667-1722), immediate predecessor of Bach at Leipsic, belongs the nominal credit of applying the Sonata to clavier music. In his second set of cyclic pieces, dated 1692, there is a Sonata in B flat of which the composer remarks, "Why should not such things be attempted on the clavier as well as on other instruments?" They are apt for the clavier and possess qualities of harmonic development which so sound an artist as Kuhnau was sure to impart; for the rest they are of obsolete pattern. Another publication by the poet-lawyer-linguist-musician, chiefly interesting as early programme music, is the set of *Biblical History Sonatas* (1700)—which offer good serious music, in spite of their absurd titles. No. 1 describes the meeting of David and Goliath. No. 2 pictures David curing Saul of his melancholy, by the aid of music. No. 3 celebrates the marriage of Jacob. The headings of the remaining three are as follows:—

4. Hezekiah's sickness; 5. Gideon; 6. Tomb of Jacob.

It may be noted that other attempts at programme music, slightly before Kuhnau's, occur in Buxtehude's Suites for Clavier, "in which the nature and the character of the planets are agreeably expressed," and in Muffat's *Florilegium*.

The development of the Sonata, says Dr. Gehring, owes nothing to **Domenico Scarlatti** (1683-1757). As the founder of modern execution, and an original genius of a high order, Scarlatti's influence is hard to trace, but of undoubted importance. His Harpsichord music sparkles with witty passages, which prove that the instrument was made to speak in a natural tongue, and with so much grace and persuasive power, that the pieces may be pronounced Sonatas in a wide sense of the word. **Galuppi** (1706-1785) left at least one good Sonata.\* His importance is chiefly historical, showing the gradual unfolding of the methods of Corelli.

**Arne's** six Sonatas claim a brief passing note. No. 3 is the nearest approach to modern form. After a rambling little prelude, an Allegro movement in G exactly foreshadows our present first-movement form. The subjects are small and insignificant, but they possess several of the most important characteristics, such as tonic and dominant tonality, development, and recapitulation in the tonic key.

**W. F. Bach** (1710-1784), (Sebastian's eldest son), was born in the same year as Arne, whom he outlived some five years. Highly-gifted, but wild and erratic in his methods of work, very little of his composition, it is said, was ever set down on paper. One Sonata (in D major) ranks however

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\* See Pauer's *Alte Clavier Musik*.

with the best of its period, inasmuch as it combines the contrapuntal methods and the new monodic form, in a way only afterwards excelled by Beethoven.

More important to our history is **Carl Philipp Emanuel Bach** (1714–1788), third son of the great parent, whose industry and perfect command of clavier-playing did so much to bring the Sonata to the forefront of instrumental forms. “In the eyes of Burney,” says Mr. Hadow in the Oxford History, “he” (C. P. E. Bach) “was the kindly old virtuoso, in whose writings the instrumental muse of the eighteenth century attained its consummation; in ours he is the inspired pioneer who cleared the paths for the feet of his Viennese successors.” What C. P. E. Bach precisely did for the Sonata, of which he left about 90 examples amongst his 210 clavier pieces, may be summed as follows. Taking the scheme pretty much as Corelli left it, he established the practice of adding a well-defined second subject in the dominant, or relative major (accordingly as the piece set out from major or minor) and made the fantasia (or development section) a *sinè qua non*. The recapitulation he also set in shape as we now have it; that is to say, with a repeat of the first-subject section, followed by the second-subject section transposed to the tonic key. None of this can be claimed as actual invention, but Carl Philipp, by repeated practice, put it so clearly before the public, that it was accepted as final; and final it remains. His clavier knowledge contributed largely to the general result, which by some has been traced thence direct to Clementi and Beethoven. To leave out Haydn from an account (however incomplete) of the Sonata, would be an egregious blunder. **Haydn** (1732–1809) came on the scene before C. P. E. Bach had quitted it. Providence sent the latter’s first six sonatas the way of the student, who pored over them at his worm-eaten clavier to such purpose as to awaken the admiration of the older musician. Haydn was content with the three-movement form, as a rule, following his first guide in this particular. He was able to perfect the proportions of the first-movement, keeping a central idea, and imparting a dignified texture to the whole key-colour-scheme, impossible to a lesser man. The gradual admission of “tune” to the subjects of Sonatas has been traced at this time to the leading composers (including Haydn) being associated with the operatic stage, where tune had made itself an indispensable factor. By means of the Quartet and Symphony, to both of which Haydn applied his huge, inexhaustible energies, the Sonata scheme—strong in its original application to Violin and Clavier—rapidly ousted all others from rivalry, and became *par excellence* the instrumental form.

## CHAPTER XII.

## VIOLINS.



**V**IOLINS came into general use about the middle of the 17th century, superseding the earlier Viols. One of the first Brescian makers was Gasparo da Salo, whose Tenors and Basses are still unmatched. Gasparo flourished between 1560–1609, being followed by Paolo Maggini who fully maintained Brescian tradition. The **Amati** family were of Cremona, Andreas (1522–1577, *circa*) being the head of the house. His son Antonio continued the art, which was developed by Hieronymus, whose son **Nicolo** (1596–1684)—grandson of old Andreas—finally brought the Amati fiddle to its highest perfection. Ruggieri carried on the good work for some fifteen years, while another of Nicolo Amati's pupils, Andreas Guarneri (1625–1698, *circa*) accomplished much excellent work about the same period. His grandson **Joseph** (known also as "Joseph del Gesù"), produced some of the best instruments associated with the name. The most talented of Nicolo's pupils however was **Antonio Stradivari** (1644–1737), who for half a century made violins of a type which has never since been approached. Dr. Joachim has left on record the following observations on the masters of the art of fiddle-making ;—

While the violins of Maggini are remarkable for volume of tone, and those of Amati for liquidity, none of the celebrated makers exhibit the union of sweetness and power in so promi-



nent a degree as Guarneri (del Gesù) and Antonio Stradivari. If I am to give expression to my individual feeling, I must pronounce for the latter as my chosen favourite. It is true that in brilliancy and clearness, and even in liquidity, Guarneri in his best instruments is not surpassed by him; but what appears to me peculiar to the tone of Stradivari is a more unlimited capacity for expressing the most varied accents of feeling. It seems to well forth like a spring, and to be capable of infinite modification under the bow. It is as if Stradivari had breathed a soul into his instruments, in a manner achieved by no other master. It is this which stamps them as creations of an artistic mind, as positive works of art.

**Corelli**, Arcangelo, born at Fusignano, Imola, 1653, studied with the violinist Bassani. After travelling in Germany and France, he settled in Rome, and in 1681 published his first work—a set of 12 Sonatas. Corelli lived in the palace under Cardinal Pietro Ottoboni's protection and patronage for 32 years. Both as violinist and composer, his fame filled Europe. History ratifies the double claim, since Corelli laid the foundations of modern orchestral playing, and bore an essential part in moulding the Sonata form. His music is bright and spontaneous in spite of its well-moulded design and high polish. It is worth noting that he does not go beyond the third position in writing for his instrument. Corelli died in 1713, leaving some 60 Sonatas and Concertos.

**Geminiani** (1680–1761) was Corelli's most representative pupil. Geminiani not only played Corelli's most difficult pieces with ease, but he extended the technique of his instrument in the direction of modern expression. Geminiani visited England in 1714 and played at Court, to Handel's accompaniment.

Some of the chief violinists have already been noticed as composers.\* Prominent among great players, the following may be added:—Tartini (1692–1770), violinist, composer and theorist; Paganini (1782–1840), whose Caprices are not without originality; Joachim (1831–1907), a great artist and estimable composer; Sarasate (b. 1844), whose dexterity and pure intonation have charmed tens of thousands, musicians and amateurs; and Eugène Ysaye, born at Liège, 1858, one of the finest players of the day.

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\* Viotti, of Turin (1753–1824), a great violinist and composer for his instrument, left 29 Concertos and 18 Sonatas.



## CHAPTER XIII.

## ITALIAN OPERA. FROM SCARLATTI TO GLUCK



THE following biographical summary shows the progress of Italian Opera during the period beginning with late seventeenth century and ending with Gluck's death. That Gluck should be classed with the real Italian writers is inevitable, for though his nationality and training were German his whole field of labour lay in Italian opera, and, to complicate matters, his reforms were conceived in England and carried out in France.

**Colonna** (1640-1695), pupil of Carissimi, was born at Brescia and settled in Bologna in 1672. Here he became one of the leading lights of music. Most of his works are sacred; but he left one opera, "*Amilcare*" (1693). The Fitzwilliam collection preserves four of his pieces.

Brief mention may be made of **Alessandro Stradella** (*circa* 1645-1681) concerning whom much romantic story has been adventured. The Modena library preserves 148 works by this composer, including 6 oratorios ("*S. John the Baptist*," 1676, being of the number) and 11 dramas. A few cantatas are in the British Museum. The opera "*Il Trespolo*" was performed at Modena in 1686. Handel borrowed from a *Serenata* by Stradella for the "*Hailstone chorus*."

**Clari** (1669-1745, *circa*), a pupil of Colonna, became famous by the opera "*Il Savio delirante*," produced at Bologna. His duets and trios (1720) were also popular. He further composed Masses, Cantatas, and a Requiem. The Fitzwilliam folio contains 23 pieces for voices and small orchestra. They however lack the distinction of his master's best work.

**Durante** (1684-1755), was a celebrated Neapolitan composer of sacred music. Several of his autograph Masses and Motets are preserved in the British Museum. Among Durante's pupils were Pergolesi, Vinci, and Jomelli.

**B. Marcello** (1686–1739), poet and musician, pupil of Lotti and Gasparini, came of noble birth, and was appointed one of the famous “council of forty.” His Paraphrases of 50 Psalms, for 1, 2, 3, and 4 voices (Venice, 1724–7) are distinguished by melodic grace and excellent choral contrast. A few are still occasionally performed. Avison and Garth reprinted the paraphrases in 1757. The autograph of Marcello’s oratorio “*Il Pianto*” (1731) is in the British Museum (Add. MSS. 28172, fol. 90). His compositions also include cantatas and concertos.

**Porpora** (1686–1766), may be described as the most celebrated singing-master who ever lived. His chief pupil was Farinelli. Porpora also aspired to composition. He wrote 33 operas. Many of his autographs are in the Museum.

**Leonardo Vinci** (1690–1732) composed some 26 Operas, 2 Oratorios, and Masses and Motets. Amongst the best of the first-named is *Didone*. Burney admires his “direct simplicity and emotion.”

**Leonardo Leo** (1694–1746) was a noble and expressive Neapolitan composer. A pupil of A. Scarlatti, at Rome, Leo afterwards settled in Naples where he produced a long list of works, including 50 operas, such as *Sofonisbe* (1719) and a hundred church pieces, including the two oratorios “*La Morte d’Abele*” (1732) and “*Santa Elena al Calvario*” (1732). An autograph Kyrie and Gloria (Add. MSS. Brit. Mus., 14334, fol. 3) dated 1739, are interesting specimens for 5 voices and trumpets, oboes, horns, strings, and figured bass for organ. Leo was the teacher of Jomelli and Piccinni.

**Jomelli**, also of Naples, born 1714, wrote many operas, of which “*Armida*” may be quoted as the best. Mozart writing from Naples in 1770 says, “The opera by Jomelli is beautiful, but the style is too elevated, as well as too antique for the theatre.” Jomelli was one of the best operatic composers of the Neapolitan school, and anticipated a few of Gluck’s reforms. He died in 1774.

**Pergolesi** (1710–1736) was educated at Naples under Durante and Feo, and afterwards with Vinci and Hasse. He began as an organist, but soon turned to the stage. His first composition was a Sonata, formed on ingenious *gruppetti*.\* Pergolesi’s initial effort in opera was “*La Sallustia*” (1731). In the same year he composed a Mass for 5 voices and orchestra. Theatrical success came with “*La Serva Padro-*

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\* Turns.

na," a comic opera based upon two characters, and employing a stringed orchestra. This work is regarded as the model which served comic opera composers until Rossini's death. Pergolesi became capellmeister at Loreto in 1734. His best work is a *Stabat Mater*. He left 14 Operas, Masses and one Oratorio, *La Converzione di S. Guglielmo* (1731). He died at 26, and his fame was entirely posthumous.

The little group of composers who follow, cultivated *Opera Buffa*, a light class of dramatic work founded upon the *Intermezzo* of Cavalieri's time. The origin of such pieces may be considered much more ancient, since the *Satirae* of the Romans, and the Mysteries and Miracle plays of the Middle ages possess the main idea, a relief afforded by the introduction of music into dramatic dialogue. Luca Marenzio, and Caccini wrote *Intermezzi*, as in later times did Pergolesi, who diversified his oratorio "S. Guglielmo" with *intermezzi* of a playful character. *Opera Buffa* may be defined as a light drama carried forward by means of *Recitativo secco* (declamatory music without melody or rhythm, accompanied by a thorough bass) relieved by airs, duets and choruses designed as the chief attraction.

**Galuppi** (1706-1785), "good alike at grave and gay," as Browning discerned, became director of music at St. Mark's, Venice. He composed 54 operas, one with a libretto by Marcello, and a good sonata for harpsichord (reprinted in Pauer's *Alte Clavier Musik*). Burney, who met Galuppi in 1770, speaks of his "novelty, spirit, and delicacy."

**Sacchini** (1734-1786) of Naples, became a pupil of Durante. He composed 41 operas, of which *Le Cid* and *Tamerlano* are the best. Burney admires "their innumerable beauties."

**Piccinni** (1728-1800) is remembered chiefly as the unsuccessful rival of Gluck. Piccinni settled in Rome in 1760. His operas—of which *Cecchina* became most popular—number at least 80, some say 133.

**Paisiello** (1741-1815) wrote 100 Operas and as many Masses. The air, "Nel cor piu" (Hope told a flattering tale), which Beethoven and others *varied*, is from Paisiello's opera *Molinara*. Rossini's greater brilliance eclipsed Paisiello.

**Cimarosa** (1749-1801) of Naples, was contemporary and rival of the last-named composer. Several of his 20 operas traversed Europe. His style is simple and natural, and overflowing with wit and humour. Most famous are *L'Italiana in Londra* and *Il Matrimonio Segreto* (1792). Cimarosa also composed Oratorios, Cantatas and Masses.

Proceeding chronologically we reach the great reformer **Gluck**, who was destined to arrest the pernicious growth which threatened Opera with triviality and mere artifice. Gluck restored the great qualities of sincerity and seriousness, of which art can never long afford to lose sight.

**Christoph Willibald Ritter von Gluck**, born July 2nd, 1714, at Weidenwang, Upper Palatinate, came of parents who were attached to Prince Lobkowitz's household. Gluck studied first at a Jesuit school, and afterwards at Prague. During a visit to Vienna in 1736, he came under the patronage of Prince Melzi, who appointed him private Capellmeister and carried him off to Milan. Opera now attracted Gluck's attention, and he produced conventional specimens such as "Artaserse" (1741), "Demofonte," "Cleonice" and "Ipermestra" (1742). No year at this time passed without its opera. A visit to London in 1745 marks the turning point in Gluck's life. Two operas and a pasticcio were duly produced and hissed off the stage. Handel declared the music "detestable." Gluck now re-considered his methods, and after a period in Paris, where he studied Rameau's operas, he set about a course of serious study and self-culture which bore immediate fruit in such works as "Semiramide riconosciuta" (1748), "Filide" and "Telemacco" (1749). Gluck was advancing by cautious but confident steps to a new issue. The Stage as he found it was a mere platform where the audience sat about playing dice, while puppet-actors postured in stereotyped fashion what little action was thought necessary to a plot. Such alien and artificial conditions had their counterpart in the music which displayed the vocal powers of particular performers, and was always ready to give way to *la première danseuse*. After a barren interval (1755-61) spent in Vienna, Gluck produced his first masterpiece, "Orfeo ed Euridice" (1762). He had discarded Metastasio (for the time being) and taken Calzabigi for his librettist. Immense pains were taken in the preparation for performance. Gluck fought the old traditions, forcing his singers to be precise, admitting no roulades, and insisting on a standard of acting which had long been banished from the boards. The work was far from being a popular success, and of the published score, only nine copies were sold in three years. Gluck had made some influential friends, among whom was Marie Antoinette, formerly his pupil. The year 1767 brought to light "Alceste," (the logical continuation of the art of "Orfeo,") and 1769 witnessed the production of "Paride ed Elena,"




a dramatic work that called forth the bitter controversy which Gluck was now to continue in Paris, where he went in 1773. Here he produced "*Iphigénie en Aulide*" (in 1774), thanks to Marie Antoinette's influence, and struck such a blow at the supremacy of the old school of Opera, that rival camps were pitched, and battle declared. The champion of the conservative school was Piccinni (1728-1800), a successful composer of the light opera "*La Cecchina*" which travelled round Europe. It was agreed that both composers should write an opera on Racine's "*Iphigénie en Tauride*." Gluck accomplished his share of the task in 1779, and the final acceptance of the masterpiece is now common history. Piccinni followed with an unimportant setting in 1781, and after him came Sacchini, Salieri, and finally (in 1789) the darkness of the French Revolution. But the issue had become assured; Opera lived again; its serious mission had been avowed; and when Gluck died in 1787 at Vienna, his mantle naturally fell upon Mozart.





## CHAPTER XIV.

## A NOTE ON THE SYMPHONY.

N early operatic music *Sinfonia* stood for the little instrumental prelude which served as an introduction. The next step was in the development of the Overture, which expanded in two principal directions. Lully carried the French Overture to a high state of perfection; the Italian Overture, which more nearly resembles the symphony of Haydn, was worked out by Hasse, Leonardo Vinci, Jomelli, Galuppi, A. Hiller, &c. It is not known who first actually invented the Symphony as an independent form; but among the predecessors of Haydn are the following:—

**Giovanni Gabrieli** (1557-1612), of Venice, pupil of Claude Merulo, left two sets of vocal and instrumental pieces, canzone and sonate, described as *Sacrae Symphoniae*. The first set is designed for from 6 to 16 voices and instruments, and dated 1597.

**Sammartini** of Milan, the teacher of Gluck, produced some 24 symphonies, the first of which dates from 1734.

**Wagenseil** (1715-1777), of Vienna, pupil of Fux, composer of symphonies, quartets, and divertimenti.

**Stamitz** (1717-1761), a violinist of Mannheim, published six symphonies, and left 11 in MS.

**K. F. Abel** (1725-1787), a fine viol-da-gamba player, pupil of Bach at S. Thomas' School, Leipsic, settled in England as chamber musician to Queen Charlotte. He left symphonies, overtures, concertos and quartets.

**Cannabich** (1731-1768), a celebrated conductor of Mannheim, left several symphonies among his MSS. which included operas, ballets, concertos, &c.

**J. C. Bach** (1735-1782), composed operas, symphonies and much sacred music.

In France the symphony arrived just five years before Haydn's first effort. Gossec deserves the highest credit for his initiative; but to attribute the invention of the Symphony to him, would be a chronological error.

**Grétry** (1741-1813) composed six symphonies (1758).

**Boccherini** (1743-1805), friend and contemporary of Haydn, composed 20 symphonies and a suite for full orchestra. Boccherini (born at Lucca) travelled as a cellist throughout Italy, Spain, and France (where he made acquaintance with Gossec). His 382 instrumental works include 91 quartets and 125 quintets. We now pass to the great formal discoverer himself.

**Franz Joseph Haydn**, born at Rohrau, in 1732, was the son of an Austrian peasant. His excellent soprano voice procured him a place in the Hainburg church, and afterwards at S. Stephen's, Vienna, where he studied with Reutter until his eighteenth year. His next appointment was as capellmeister to Count Morzin. His early life was spent in poverty and drudgery. Metastasio the poet, however, befriended him, and introduced Haydn to Porpora who taught him composition. At 29, Haydn became director of music to Prince Anton Esterhazy. The post was, at first, a small one, but during the 30 years that Haydn held it, an excellent orchestra was formed, and the opportunities of testing his work were of invaluable assistance. Haydn's first quartet (in B flat) dates from 1750, and his first symphony from 1759. The immense number of works which flowed from his pen is evidenced by his symphonies numbering 125, in addition to 83 quartets, 24 operas, the first being a little work entitled, "The devil on two sticks" (1750), 15 masses and two grand oratorios. When Prince Esterhazy died in 1790, Haydn was set free from his duties at Eisenstadt and Esterhaz. During 1792-4, Beethoven took lessons from Haydn. Salomon brought him to England in 1791 and again in 1794. The twelve Salomon Symphonies bear witness to the practical result of these visits. They are among the best of Haydn's symphonies. "The Creation" was first performed at Vienna in 1799, and the Seasons (a German version of Thomson's poem) followed in 1801. Haydn's life work lay in his perfecting the Quartet, and his final moulding of the Symphony. These he approached through the pianoforte sonata, following Kuhnau, D. Scarlatti and especially Philipp Emanuel Bach. He left 44 Sonatas and 24 Trios, which show that these forms were also carried to a higher pitch of

development than was possible before Haydn's time. He died in 1809.

**Wolfgang Amadeus Mozart** (1756–1791), born at Salzburg, took his first lessons with his father. Wolfgang played at four, and composed at six. In 1762 he performed before the Emperor Francis at Munich, and soon afterwards at Paris and Versailles. A memento of Mozart's visit to England (in 1764) is preserved in a short setting of words from Psalm xlvii for four-part chorus; the autograph MS. was presented to the British Museum, July, 1765.

The Mozarts (father and son) played at Court soon after arriving in England. The boy was already attempting Symphonies. In passing through France and Switzerland his playing everywhere awakened wonder and admiration. From Milan came a first commission for an opera for the Carnival of 1773. "This boy," said Hasse with prophetic insight, "will cause us all to be forgotten." The process began sooner than even Hasse could have anticipated, and Mozart's "Ascanio in Alba" easily eclipsed the older composer's "Ruggiero." A second commission came from Vienna, and resulted in the production of an operatic version of Metastasio's "Il Sogno di Scipione" (1772). Symphonies, Masses, Quartets and Concertos now flowed from his pen. At 21 Mozart was a skilled performer on the Pianoforte, Violin and Organ, and a fully equipped composer of the first rank. Yet the story of his life is scarcely less sad than Schubert's. The Archbishop of Salzburg treated him badly, and finally had him kicked out of doors by a menial. A visit to Paris (in 1778) when the Gluck–Piccini controversy was raging, only proved to Mozart that his early successes had been completely forgotten. The year 1781 saw *Idomeneo* produced at Munich, and in the same year Mozart and Clementi played in public competition. *Il Seraglio* followed at Vienna and Prague in the succeeding year. Mozart then married Constance Weber. His means of livelihood were uniformly precarious. He gave subscription concerts however with success, producing Concertos and Symphonies, with the additional attraction of extemporaneous piano performances. Beaumarchais' *Figaro* supplied Mozart in 1786 with a libretto for the great opera of that name. After an interval (while Dittersdorf and Martin were briefly prominent) *Don Giovanni* first came to a hearing at Prague (1787), and at Vienna a year later. Gluck died during the year, and Mozart vainly looked for an improvement in his own position. "Too much for what I produce, too little for what I could produce," wrote he in accounting for the beggarly pittance which the Emperor bestowed. Incredibly quick was the composition of the three

last Symphonies (E flat, G minor and C major, or Jupiter) which were wrought during the weeks June 26th to August 10th (1788). At Berlin, the Emperor Frederick William offered Mozart the capellmeistership, at a handsome salary, over Duport's and Reichardt's heads. The composer would not leave his old master, though fidelity meant starvation. So nothing was done, and to the very last Mozart was dogged by debt, and cramped by circumstance. We find him pawning his plate to attend the coronation at Frankfurt in 1790. The last year of his life saw the composition of the beautiful little *Ave Verum*, *La Clemenza di Tito*, and *Zauberflöte*. Poverty claimed her last rites in a wretched funeral, and a forgotten grave.

Mozart attributed his quartet writing to Haydn's example. But he went further than his old friend, both in this form and in the Sonata. Opera he at once raised to its highest level, and *Die Zauberflöte* remains to-day one of the finest German lyric comedies, just as surely as *Figaro* ranks supreme among Italian master-works. Mozart's Symphonies, especially the G minor (a miracle of sweetness and light), and the logical Jupiter, still hold their own. They led the way to Beethoven, an achievement which would give them life, if they did not already possess it in abundance.

Of the minor composers of this period, the following may be taken as representative:—

**Reichardt** (1752-1814), capellmeister to Frederick the Great (1776-1794), composed music to sixty of Goethe's songs. He was one of the first composers of *Singspiele*.

**Zelter** (1758-1832), the Berlin composer, and friend of Goethe, set one hundred of his songs to music.

**Zumsteeg** (1760-1802), capellmeister to the Duke of Württemberg in 1792. Schiller encouraged him. Composer of operas.

**Weigl** (1766-1846), a Hungarian, composed the popular operas "*Die Schweizerfamilie*" (1809) and "*Waisenhaus*" (1810) both produced at Vienna, where the composer settled.

**A. Romberg** (1767-1821), one of a musical family of that name studied as a violinist, appearing at the Concerts Spirituels, Paris (1784). Romberg settled in Hamburg. His works include 5 operas, 6 symphonies, and the once highly popular "*Song of the Bell*" (Schiller), "*The Harmony of the Spheres*" and a "*Te Deum*."

**Würfel** (born 1791 at Warsaw), became conductor of the Court theatre, Vienna, where the popular opera "*Rübezahl*" was produced.



## CHAPTER XV.

## ENGLISH MUSIC (18TH CENTURY).



ENGLISH Music in the 18th century was far from being in a flourishing condition. The glories of the Purcell school had faded away in the robust triumphs of the great Saxon who dominated English opera and oratorio from the time he set foot in this country, until his death in 1759. Arne it is true, contested his supremacy in the theatre; but Arne was not the man to pit against Handel. Dibdin's pleasing exploits in dramatic writing partake more of the art of the tyro than that of the master; and neither Hook nor Shield could do anything to stem the tide which now rapidly set in the direction of subserviency and weakness.

Storace died too early to have come to his full strength. He, at least, gave promise of better things. Thus at the very time when Gluck was perfecting the opera, Haydn developing the symphony, and Mozart idealising all forms, England could offer nothing better than the Glee, which, valuable as it is, seems but a poor set off to the treasures which other countries so rapidly unearthed. To begin with the chief English musician:—

**Thomas Augustine Arne** (1710–1778), was educated at Eton. He came of a wealthy upholsterer's family, and was born in King Street, Covent Garden. He does not appear to have had any regular preparation for his career. Drawn to the theatre at an early age, he quite naturally began with dramatic composition. An early venture of this kind was



Addison's "Rosamond" (1733) with Miss Arne (afterwards Mrs. Cibber) in the chief part. Its success led to "Dido and Æneas" being staged the following year. Arne was now in his element and rapidly produced not less than 41 dramatic pieces, twelve of which are operas. "Alfred" (a Masque produced in 1740) contains the celebrated song and chorus "Rule, Britannia." The music to Shakespeare's "As you like it" (1740), and its additions in 1746, form a notable series of songs, the spontaneity and charm of which have commended them to generations of music lovers. Arne married Cecilia Young in 1736, and (in 1738) became composer to Drury Lane theatre. He spent a year in Dublin, and in 1745 became composer to Vauxhall gardens, Covent Garden theatre, and the principal London houses. He was made Mus. Doc. (Oxford) in 1759, and died at London in 1778. The opera "Artaxerxes" (1762) held the stage for 70 years. Arne left two oratorios, "Abel" (1755) and Judith (1764)

**Charles Dibdin** was a prolific composer of small musical dramas, which incidentally offered songs which literally sprang into public favour. Dibdin was born at Southampton in 1745. His first piece was a pastoral ("The Shepherd's Artifice") produced in 1762. By the year 1776, he had produced some 37 operas and dramatic pieces, of many of which he was author, as well as composer. He visited France in this year, and on his return was engaged as composer to Covent Garden at a salary of £10 a week. He continued his series of dramatic pieces, adding 33 to the number already given. In 1789 he began the Table Entertainments at the Lyceum with a work entitled "The Oddities," which contains "Tom Bowling." It is in this series of 25 entertainments that most of Dibdin's popular sea-songs appeared. He composed about 1300 songs. He died at London in 1814.

**James Hook** (1746-1827), became organist and composer at Marylebone Gardens (1769-1773), and held a similar position at Vauxhall from 1774 to 1820. He was also organist of S. John's, Horsleydown. His compositions include seven dramatic pieces. Many of his songs survive. His son Theodore Hook (1788-1841) was the well-known novelist.

**William Shield** (1748-1829), was appointed composer to Covent Garden theatre from 1778 to 1791, and again from 1792 to 1797. He visited France (in company with Joseph Ritson the antiquary) in 1791. His last appointment was as Master of the Royal Music in 1817. Shield wrote 38 dramatic pieces between 1778 and 1807. Many of his songs

(such as *The Wolf*, *Old Towler*, and *The Thorn*) are exceedingly popular.

**Stephen Storace** (1763–1796), was born in London of Italian parentage. He studied in Naples, and became composer to the principal London theatres. “*The Haunted Tower*” (1797) held the stage for nearly half a century. Another great success was “*The Pirates*” (1792). Storace introduced the concerted finales of Italian opera and handled his drama with considerable skill. His early death was disastrous, in view of his being the best English opera writer of his day.

The glee-writers were numerous during the latter part of the eighteenth century. Earlier compositions in 3 parts, such as Webb’s setting of Waller’s “*Cloris farewell*,” Wilson’s setting of Nicholas Breton’s “*In the Merry month of May*,” Lanier’s “*Though I am young*,” (Ben Jonson) “*Gather ye rosebuds*”—Herrick’s words set by W. Lawes, and such a three-part piece as Wotton’s “*You meaner beauties*,” set severally by Hilton, Este and Webb—each and all of them famous in the time of the Commonwealth, are not to be described as Glee. They are simply harmonized songs, *i.e.*, Part-songs, and the music is repeated to each stanza.

**Glee** (from Anglo-saxon *gligge*, music) indicates an unaccompanied vocal piece in three or more parts (generally for male voices) of a non-contrapuntal character, and in modern tonality.\* Samuel Webbe (not to be confused with the William Webb of the 17th century) was the originator of the modern Glee. The principal writers in this vocal form,† are summarized below :—

**S. Webbe** (1740–1816), Master of the Music at the Portuguese Chapel (1776), inventor and chief exponent of the Glee form. “*Breathe soft, ye winds*” and “*Glorious Apollo*” are good examples. Webbe also composed several anthems.

**Earl of Mornington** (1735–1781), Irish peer (and father of the Duke of Wellington), Mus. Doc. of Dublin, 1764, and first Professor of Music to the University (1764–1774). His glees include “*Here in cool grot*,” and “*Come, fairest nymph*.”

**Stephen Paxton** (1735–1787) and his brother (a ’cellist)

\* The so-called glee “*Turn Amaryllis*” by T. Brewer (1610–1680)—a viol player and composer of fantasias, is nothing more than a part-song.

† Battishill’s well-known “*Amidst the myrtles*” (Herrick) is merely a harmonized air. H. Lawes set the same words as a song. (Playford’s *Select Ayres*, 1653).

William Paxton (1737-1781) wrote a number of glees, some of which won the Catch Club prizes.

**John Hindle** (1761-1796), a lay-vicar of Westminster Abbey in 1785, composed some excellent glees.

**J. W. Callcott** (1766-1821), studied for a time with Haydn, and founded the Glee Club in 1787. He graduated Mus. Doc., Oxon., 1800. His best glees include "Forgive, blest shade" and "Go, idle boy."

**R. J. S. Stevens** (1757-1837), became organist of the Temple Church in 1786, and Gresham Professor of Music in 1801. Among his most popular glees are "Ye spotted snakes" and "Sigh no more, ladies."

**John Danby** (1757-1798), an organist of the Spanish Embassy chapel, composed glees, such as "Fair Flora decks" and "When Sappho tuned" (Smollet). Danby also composed Masses and Motets.

**R. Spofforth** (1770-1827), born at Nottingham, became organist of Southwell collegiate church. Of his numerous glees mention may be made of "Hail, smiling morn" (1799) and "Come, bounteous May."

**T. S. Cooke** (1782-1848), began as a vocalist, making his début in Storace's "Siege of Belgrade," (Dublin, 1803). Cooke afterwards became conductor and vocalist at Drury Lane theatre (1813). His glees include the popular number "Strike, strike the lyre." He composed the music for fourteen plays.

Church music during the same period was of a level excellence. No great name stands out from the rest. But it is satisfactory to point out progress made from Arnold to Attwood, from Clarke-Whitfield and Crotch to Goss. Composers were divided between the church and the theatre, and while almost every vestige of the pseudo-dramatic stuff presented at Covent Garden or Vauxhall has vanished, a notable remnant of Church music remains.

**James Kent** (1700-1776) was organist of Winchester Cathedral from 1737-1774. His services and anthems have survived both detraction and flattery. Kent availed himself of several of Bassani's choral writings.

**John Travers** (1703-1753), a pupil of Dr. Greene, entered the Chapel Royal in 1737. A few of his anthems and voluntaries are still current.

**Battishill** (1738–1801) was a chorister of S. Paul's, and afterwards became Conductor at Covent Garden. He composed a few dramatic pieces, and some anthems, of which the best is "Call to remembrance."

**Samuel Arnold** (1740–1802), a pupil of Nares at the Chapel Royal, in 1763 became composer to Covent Garden, and in 1769 owner of Vauxhall. Here he suffered serious losses, during his two year's proprietorship. He graduated Mus. Doc. at Oxford in 1773, and succeeded Nares at the Chapel Royal, ten years later. Arnold wrote many music dramas, 6 oratorios, services and anthems. His collection of Cathedral Music (1790) contains two centuries of invaluable works. Arnold edited Handel in 36 volumes.

**Philip Hayes** (1738–1797), son of William Hayes, organist of Worcester, was entered at the Chapel Royal, afterwards proceeding to Magdalen College, Oxford, where he finally became Professor of Music in 1777. His works comprise anthems and services.

**Thomas Attwood** (1765–1838), born at London, entered the Chapel Royal. He was sent by the Prince of Wales (afterwards George IV) to Italy and Germany. At Vienna, he had the advantage of some lessons from Mozart. In 1796 Attwood was appointed organist to S. Paul's. He succeeded Stafford Smith as organist at the Chapel Royal in 1836. Attwood produced some 20 successful musical dramas, but his services and anthems are of higher quality.

**Samuel Wesley** (1766–1837), son of Charles Wesley, a talented organist and composer, grandson of the great hymn-writer, was born at Bristol in 1766. His first teacher was his father. Sam's progress must have been remarkable, since the oratorio "Ruth," scored for trumpets, oboes, drums, strings and organ, was written at the age of eight. (Add. MSS. 34997). Wesley was appointed deputy organist of Bath Abbey, and afterwards of Camden Chapel, London (in 1824). He ranked as the first organist of his day. His influence upon native music was sound and sincere. The first to play Bach in this country, Wesley also succeeded (with Horn as co-editor) in bringing out the first English edition of the 48 Preludes and Fugues. Wesley's works include the Service in F, anthems, glees, songs, and a goodly number of organ pieces still in demand.

**John Clarke-Whitfield** (1770–1836), pupil of Dr. Hayes, became organist of Christ Church, and S. Patrick's, Dublin (1798). He afterwards accepted the appointment at Hereford Cathedral, where he spent the years 1820–1833. His compositions include services and anthems.



**William Crotch** (1775-1847), born at Norwich, became organist of S. John's College, Oxford, and Professor of Music to the University (1797). He was the first Principal of the Royal Academy of Music (1822). His works comprise oratorios, anthems and glees. His collection of *Specimens* (3 vols.) has been widely employed by succeeding editors.

**William Russell** (1777-1813) was organist of the Foundling Hospital chapel in 1801. His voluntaries are still played, while his 3 oratorios and 4 operas are forgotten.


**Thomas Adams** (1785-1858), organist of S. George's, Camberwell, and S. Dunstan's, Fleet Street, London, a noted extempore organist, left numerous pieces for his instrument.





## CHAPTER XVI.

## FRENCH MUSIC (19TH CENTURY).

OWARDS the close of the 18th century two events of importance to French music stand prominently forth. Cherubini settled in Paris in 1788; and the Conservatoire opened its doors for the first time in 1795. From these two items much of the history of French music for a full century is directly traceable. The first President of the Conservatoire was Sarrette, a clever Parisian Bandmaster. Gossec, who with Méhul and Cherubini, was appointed Inspector, merged his "École royale de Chant" in the new establishment. Cherubini became Inspector-general of the Conservatoire in 1822, a position which he held for twenty years. During this period most of the distinguished composers of later times, from Boildieu to Berlioz, passed through his hands. Gossec who was also associated with the Conservatoire from its beginnings, was also a much older musician.

**Gossec** (1733-1829), born in Belgium, came to Paris in 1751. He became conductor of Fermier-General La Popelinière's private band. Here he re-organised the instrumental performances, introducing Symphonies (of which he composed 26) about five years before Haydn's *first* came to a hearing. Gossec's works number a dozen operas, Masses, Overtures and Trios. His band contained (besides strings) 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, trumpets and drums, a monster orchestra at the time. Gossec introduced the Gong (probably for the first time in a modern band) in Mirabeau's funeral march. During the Revolution,

he conducted the band of the National Guard. Catel was his most prominent pupil.

**Lesueur** (1763-1837), was a famous teacher of composition at the Academy. Twelve of his pupils won the grand prix, including Berlioz, A. Thomas, and Gounod. Lesueur composed operas and oratorios. He was superintendent and composer to Napoleon, and afterwards to Louis XVIII.

**Cherubini** (1760-1842), born in Florence, presents the curious anomaly of an Italian composer with German sympathies, establishing himself as the principal teacher (if not the head) of the French School. Beethoven summed Cherubini's worth in speaking of him as "the greatest of all living writers for the stage." At sixteen Cherubini composed Masses and an oratorio. In 1780 "*Quinto Fabio*" (his first opera) made its appearance at Alessandria. Opera engrossed his whole attention until 1789 when the struggle between Italian and French opera (*Guerre des Bouffons*) began in earnest, with Cherubini as the champion of Italian opera. His productions from this time were of a more serious cast. Grand opera took the place of the earlier light Neapolitan style, with the result that a series of noble works came to birth, such as "*Lodoiska*" (1791), "*Elisa*" (1794), "*Medée*" (1797), "*Les deux Journées*" (1800), "*Anacréon*" (1803). Several Church compositions of importance date from 1809, such as the Mass in F. Still later came the *Messe Solennelle* (1816), the *Messe des Morts* (1817) and the *Requiem* (1836). Cherubini was present at the first performance of Beethoven's *Fidelio* (Vienna, 1805). He also visited England (for the second time) in 1815, at the invitation of the Philharmonic Society,\* then newly formed. Several of his operas had been introduced at the King's Theatre, as early as 1784. The Philharmonic offered £200 for a symphony, overture and vocal piece, which were duly produced by Cherubini, in the year mentioned.

**Méhul** (1763-1817), a pupil of Gluck, came to Paris in 1778. An early work took the form of music to one of Rousseau's odes. We also read of three operas "written for practice." Méhul's first stage-success was in *Euphrosine*, a work of 1790. In the course of seventeen years, 24 operas came to a hearing, including the three-act piece (by Duval)

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\* The Philharmonic Society began operations in 1813 and Clementi acted as conductor for a time. The meetings, which attracted the chief London musicians, were held at the Argyll Rooms, Regent Street, London.

entitled *Joseph* (1807). Méhul's work at its best is simple, passionate and dramatic. His *Chant du Départ* has taken its place among the French National songs.

**H. Berton** (1767–1844), a pupil of Sacchini, wrote several operas, important in their day, of which *Montano e Stéphanie* (Dejaure) is one of the best. He collaborated with Méhul, Spontini and Boildieu, who after the fashion of the day, joined hands in their occasional stage-pieces. Berton was conductor and professor of harmony at the Academy in 1807.

**Simon Catel** (1773–1830), studied with Sacchini and Gossec, and became professor of harmony at the Academy in 1795. He wrote operas, and symphonies for wind instruments. The opera “*Les Bayadères*” (1810) had the curious distinction of being performed by command of Napoleon “with muted orchestra and devoid of expression!”

**Boildieu** (1775–1834), born at Rouen, began composing operas at eighteen years of age, when *La fille Coupable* made its appearance in his native town. Paris was captured by *Famille Suisse* (1797) and *Le Calife de Bagdad* (1800). “Malheureux!” said Cherubini as he confronted Boildieu in the midst of his triumph, “Are you not ashamed of such undeserved success?” Boildieu penitently took lessons of the irate maestro, and even collaborated with him, (as well as with Catel and Isouard). Boildieu's best works, which are also the finest of French comic operas of the period, include *Jean de Paris* (1812) and *La Dame Blanche* (1825).

**Isouard** (Nicolo), 1775–1818, born at Malta, came to Paris as a boy. His industry in writing light opera, of the class which Boildieu and Auber represent, knew no limit, and he produced two operas per annum for sixteen years. One of the most popular was *Joconde* (1814), which Mr. Santley translated for the English stage.

**Auber** (1784–1871), born at Caen, became a pupil of Cherubini. *Le Séjour militaire* (1813), his first opera, fell flat; but by dint of perseverance Auber gained the public ear, and was highly successful with *Le Maçon* (1825) and *Masaniello* (*La Muette de Portici*), 1828, praised of Wagner, *Fra Diavolo* (1830), and *Le Cheval Bronze* (1835).

**Hérold** (1791–1833), born at Paris, entered the Conservatoire 1806, becoming a pupil of Catel and Méhul. His early works include several highly promising symphonies. His two operas, *Zampa* (1831) and *Pré aux Clercs* (1832), are the best remembered. He was appointed choirmaster of the Conservatoire in 1827. “I am going too soon” (said

he, a few days before death), "I was just beginning to understand the stage."

**Halévy** (Levy), 1799-1862, entered the Conservatoire in 1809, as a pupil of Cherubini, and in 1819 won the *grand prix*. His best works are *Manon Lescaut* (1830) and *La Juive* (1835). He was appointed professor of composition at the Conservatoire in 1840, and among his pupils were Gounod and Bizet.

**Berlioz** (1803-1869), had little or no contemporary influence on the development of French Opera. We have therefore referred to him elsewhere.

**Adolphe Adam** (1803-1856), of Paris, became a pupil of Boieldieu. His first operatic work was *Pierre* (1829) and *Le Postillon de Longjumeau* his best.

**Ambroise Thomas** (1811-1896), born at Metz, entered the Conservatoire in 1828, where he became a pupil of Lesueur, and in 1832 won the *grand prix*. Among his most popular works are *Mignon* (1866) and *Hamlet* (1868). Faure created the title-part (baritone), on the production of the latter work. Thomas was appointed Director of the Conservatoire, in 1871, in the room of Auber.

**Gounod** (1818-1893), will probably be remembered by his single masterpiece, *Faust* (1859). Entering the Conservatoire in 1836, he pursued his studies with great diligence, and in 1839 the *grand prix* enabled him to visit Italy. The year 1851 saw the *Messe Solennelle* and *Sappho* (his first opera) successfully launched. The following pieces are amongst his most brilliant dramatic works, *Philémon et Baucis* (1860), *La Reine de Saba* (*Irene*, 1862), *Mireille* (1864), *Roméo et Juliette* (1867). Gounod also composed several oratorios, such as *The Redemption* (Birmingham, 1882).

**Bizet** (1838-1875), born in Paris, entered the Conservatoire at ten years of age. He studied with Halévy. His most notable dramatic works include *Les Pêcheurs de Perles* (1863), and *Carmen* (1875).

**Massenet** (1842- ), studied at the Conservatoire, where he was afterwards appointed professor of composition (1878). The oratorio *Marie Magdaleine* (1873) and the operas *Les Erinnyes* (1873) and *Le Roi de Lahore* (1877), are amongst his best efforts in dramatic composition.

The composers grouped together below, represent a light class of operetta, like that which Boieldieu and Auber familiarised.

**Flotow** (1811-1883), born at Mecklenburg, came to Paris in 1827. His light and melodic compositions, such as



*Martha* (1847, Vienna) and *L'Ombre* (The Phantom) proved highly successful.

**Offenbach** (1819–1880), came from Cologne, and settled in Paris in 1833, when he entered the Conservatoire. His prolific pen produced 69 stage-pieces in 25 years, a good example being the popular *Madame Favart* (1878).

**Hervé** (F. Ronger) (1825– ), treading in the footsteps of Offenbach, produced several successful works such as *Nitouche* (1883) and *La Cosaque* (1884).

**Massé** (1822–1884), a pupil of Halévy, won the *grand prix*, and in 1866 became professor of composition at the Conservatoire. One of his best works is the one-act piece *Les Noces de Jeannette* (1853).

**Lecocq** (1832– ), has produced many light and attractive little works, such as *Fleur de Thé* (1868) and *Ali Baba* (1887).\*

**Peter Benoit** (1834–1901), founded the so-called Flemish School, at Antwerp in 1867. Benoit studied with Fétis at the Brussels Conservatoire, and in 1861 joined Offenbach in the direction of the *Buffes-Parisiens*. Whether the School will be able to justify its individual existence cannot yet be decided. Benoit's Flemish works include the operas "Ita" (Brussels 1867) and "Charlotte Corday" (1875). His oratorio "Lucifer" (1866) has been given at Brussels, Paris and London. Much of Benoit's work is planned on a large scale; but it lacks imagination and originality.

**César Franck** (1822–1890), became the leader of a newer and more vigorous movement which attracted most of the talented composers of modern France. Though not a Frenchman, since Franck was born at Liège (Belgium), he studied at the Paris Conservatoire, and finally took out letters of naturalisation. *Ruth*, an oratorio written in 1846, was Franck's first great work. The composer lived a simple unobtrusive life, attracting many young pupils to his organ classes at the Conservatoire, and to the church of S. Clotilde, where he was organist from 1860 until his last years. His compositions include the great oratorio *Les Beatitudes* (1879), two operas (of which *Hulda* was finished in 1885) and the admirable Quintet. Vincent d'Indy divides Franck's work into the following periods, 1841–1858 piano trios, pieces, songs and *Ruth*; 1858–1872 religious works, with the *Redemption* as a climax; the last period is 1875 to his death in 1890, this includes the Quintet, piano-quartet, two operas, and the sublime epic *Les Beatitudes*.

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\* E. Chabrier (1841–1894) left some excellent light operettas and the grand opera *Gwendoline* (1886).



## CHAPTER XVII.

## BEETHOVEN AND THE ROMANTIC PERIOD.

**R**OMANCE (if we follow its derivation) takes us back to mythological stories, tales of fairyland, and the old mediæval legendry. In Music however it stands for little that is old. Romance implies youth, and without that quality music cannot properly belong to Romance. Beethoven is the great romance-writer in music, and all his finest work is instinct with remarkable youth—with its unbounded hope.

Ludwig van **Beethoven** born at Bonn (on the Rhine) Dec. 17th, 1770, came of musical parentage on the father's side, his mother being a cook. Ludwig was second of a family of seven. At four years of age he was taught the elements of music by his father, who was bent upon bringing forth a musical prodigy, after the pattern of Mozart. In the result, young Beethoven was well grounded, but came near to hating music. It was a welcome relief when Pfeiffer (a tenor singer) took the boy in hand, from his ninth to eleventh year. Then he became pupil of the organist Neefe, and practised conducting at thirteen. In 1784 Beethoven was appointed second Court Organist, at a salary of £15 per annum. Franz Ries now (1786) instructed him in Violin playing, a study to which he returned in later life. A visit to Vienna introduced the young genius to Mozart, who prophesied noble achievements. Beethoven was also presented to the Emperor. His compositions were gradually growing important. The Nine Variations on Dressler's "March in C minor" are highly remarkable for a boy of ten; as are the three Sonatas composed in his eleventh year. At fifteen he had produced 3 Quartets for piano and strings. The visit to Vienna awakened the musician's ambition. Here Mozart charmed all ears; here Father Haydn enjoyed

the affection of all true artists. So to the gay Capital Beethoven returned in 1792, having in the interval lost his mother. He settled down to hard work (1792-5) studying composition with Haydn and Salieri, Violin with Schuppanzigh, and Counterpoint with Albrechtsberger.\* Well equipped for the task, Beethoven now challenged public opinion, playing his first Pianoforte Concerto in 1795. The following year brought to birth the 3 Trios (Op. 1) and 3 fine Sonatas (Op. 2) a second Piano Concerto, and the excellent song "Ade-laïde." A visit to Prague and Berlin, won much applause; his superb pianoforte playing was admired no less than his masterly music. We find him giving a first concert at Vienna (1800), producing a Symphony, Concerto and the Septet. During the succeeding year Beethoven took charge of young Czerny as pupil. The master's deafness had given a first warning in 1798, but it was not allowed to check the composer's eager gift. Thus the second Symphony, "The Mount of Olives," and several strong Sonatas (such as the D minor, Op. 31, No. 2), date from 1802, followed by the "Kreutzer Sonata" (1803), the "Eroica" Symphony and the "Waldstein" and "Appassionata" Sonatas (1804). Beethoven, always in love, and generally in trouble with his various landladies, now enjoyed three years respite in Baron Pasqualati's modest house. Opera attracted Beethoven in 1804, and *Fidelio* obtained a hearing in Nov. of the next year. It was a failure, and not retrieved until 1822, when Madame Schröder-Devrient brought it to a successful issue in the composer's presence. Beethoven now (1809) enjoyed a notable increase in his annuity, which Princes Lobkowitz and Kinsky fixed at £210, per annum. Previously the sum at his disposal was less than half; an invitation to Cassel having served as spur to the Princes' generosity. Bad health attended the musician in 1812 when we find him taking the waters at Carlsbad. His nephew Carl became Beethoven's ward in 1815, causing him ceaseless trouble, superadded to his increasing deafness. He had now to abandon public appearances (1816), though one unfortunate *rentrée* occurred six years later, when he attempted to conduct *Fidelio*. In 1818-22 the master occupied himself with the greatest undertakings of his life, namely the Mass in D, and the Choral (or 9th) Symphony. For the latter work, the London Philharmonic Society offered £50, a respectable sum in those days. The colossal work came to a hearing at Vienna in 1824, and a year later under Sir G. Smart at London. Beethoven's last work was the (new) finale of the Quartet in B flat. He died of dropsy, during a thunderstorm on March 26, 1827. His last utterance is recorded thus:—"I shall *hear* in Heaven."

\* Albrechtsberger (1736-1809), court organist at Vienna, was a famous theorist.

As a composer working in the purely instrumental forms based on the Sonata (and including Trios, Quartets, Concertos, Symphonies and Overtures), Beethoven carried music to its highest known pitch of development. His achievements touch upon perfection and stand quite alone. Other men, such as Bach, Handel, Mozart, Weber, Wagner and Franz Schubert, went further in Fugue, Oratorio, Opera and Songs (relatively considered), but Beethoven outrivalled them all in the realms of absolute music, *i.e.*, in Symphony, Sonata and Quartet.

In the Oxford History of Music, Mr. Dannreuther defined Romantic Music as in some sense the "offshoot of literature; a reflex of poetry expressed in musical terms." Formality is rejected and in its place we have an eager, sensitive and impulsive art, which starting with emotional expression as its chief aim, seizes hold of natural phenomena and presents these in a form which the impression of the moment shall determine. **Weber** is rightly credited with being the master who first systematised and led the new movement, which older writers had merely dreamt of. Premonitions of Romance may however be certainly traced to Purcell, Schutz, D'Anglebert, Froberger, Buxtehude, J. S. Bach, Beethoven, Dussek, Schubert, and Spohr. Some of these composers, like Schubert and Spohr, were contemporary with Weber. In the operatic world, Romance may be lightly traced in the works of Gluck, Pergolesi, Spontini, Méhul and Boieldieu. But the actual beginning of impressionism as a recognised method of music may be traced to the year 1820, with Weber as its prime agent. Older forms were quickly modified or set aside. The orchestra itself became re-organised, and in spite of many excesses the movement led to a real widening of the musical horizon. Opera was the chief vehicle of expression, and with the production of Weber's "Der Freischütz" in 1821, Romanticism came to a triumphant issue. Its effects are obvious

enough in such composers as Auber and Rossini. By its orchestral influence, Schubert, Mendelssohn, Schumann and Wagner were powerfully swayed. The Symphonies of Berlioz and the Tone-Poems of Liszt derive their poetic impulse from the same source. To carry the chain of succession further is scarcely necessary, though the names of Tchaikovsky and Richard Strauss come under the identical classification. In England it may be doubted if the idea took any root ; and it is only now (in the twentieth century) that Weber's discovery is being put to practical development.

**Carl Maria von Weber** (1786–1826) was born at Eutin in Holstein, Dec. 18th, 1786. Of noble parentage though his father had fallen upon evil times, having tried in turn the army, finance, music-direction and acting, young Carl Maria hesitated between painting and music. Soon the true gift asserted itself, and at ten years of age he studied music with Henschel. Afterwards he was placed for a time with Michael Haydn of Salzburg. In 1798 he published a collection of six little fugues. During the year he came to Munich where he took lessons in singing and organ-playing. The boy was soon drawn to Opera, as such juvenile pieces as "The Power of Love and Wine" denote, though they survive only in name. Lithography attracted the musician for a time. When only fourteen, an opera "The Wood Girl" actually came to the boards at Vienna, Prague, and Petersburg. A year later, "Peter Schmoll" came to a hearing at Augsburg. Soon afterwards Weber and his father undertook a long tour of Leipsic, Hamburg, and Holstein, studying music and collecting theoretical treatises. In 1803 Weber studied with the famous Abbé Vogler, who kept him for two years occupied in close study of the masters. The publications of this period were a set of Variations and a piano arrangement of Vogler's "Samori." Weber now entered the arena of action, becoming director of music at the Breslau theatre (1804). Here he laid the foundation of that practical knowledge of stage-craft which never comes too soon or in excess to any composer. A few years later Weber accepted the position of private secretary to Prince Ludwig of Wurtemberg, and in 1806 we find him writing Symphonies and Concertos at the ducal residence in Carlsruhe. After several protracted tours and some further study under Vogler, with Meyerbeer and



Gänsbacher as fellow-students, Weber went to Prague, where he directed the opera for some three years. The *War and Victory* Cantata dates from this period. Thence he came to Dresden in 1817, and married the famous singer Caroline Brandt. Weber was now in his true element, devoting his whole time to the theatre and its music. The production of "Der Freischütz" (June 18, 1821) at Berlin, opened a new chapter in the history of opera, just as it closed the old one which Spontini represented. Euryanthe followed at Vienna in 1823, when Weber met Franz Schubert. During his last year, Weber, despite his rapid consumption, visited England and conducted the first performance of "Oberon" (April 12th, 1826) at Covent Garden. The work had been commissioned by Charles Kemble; and Weber studied English for the purpose. It brought the composer a small fortune, but robbed him of his life. Wagner held Weber to be the highest type of German character, with its simple manliness, tenderness and generosity.

**Meyerbeer** (1794-1864) born at Berlin of wealthy Jewish parentage, became a pupil of Lauska, a pianist of Clementi's School. Meyerbeer made such progress as a pianist that at seven he performed Mozart's D minor Concerto in public. In 1810 he went to Darmstadt, to study with Vogler, who had written him "Art opens to you a glorious future." Here were Weber and Gänsbacher; and the three pupils studied fugue-writing, organ-playing, score-reading, and other useful exercises. Meyerbeer's first work was an Oratorio, "God and Nature." A first opera *Jephtha's Vow* was unsuccessful. This was followed by a comic work entitled *The two Caliphs* (1814)—produced by Weber, at Prague, the following year. Meyerbeer after hearing Rossini's brilliant pieces, turned to the Italian style and wrote *Romilda*, which on its production at Padua (1815) was immediately successful. Meyerbeer wrote slowly; some four pieces appearing in ten years. *Crociato* came out in Venice in 1824, and closed the period of Meyerbeer's early works. Paris saw the brilliant *première* of *Robert le Diable* (1831), which secured a fortune for the opera-house. *Les Huguenots* (his masterpiece) followed in 1836. Meyerbeer secured a grand performance of Wagner's *Rienzi* at Berlin in 1847. The last operas of Meyerbeer were as follows:—*Le Prophète* (1849), *L'Étoile du Nord* (1854), *Dinorah* (1859) and *L'Africaine* (posthumous). Meyerbeer's place in history is as the successor of Rossini. But Germany would none of him; and just as she refused to accept Spontini when Weber came up, so did she wash her hands of Meyerbeer and all his works, in the tide which set with the coming of Wagner.



**Marschner** (1795–1861) born at Zittau (Saxony) studied first as a Law-pupil, at Leipsic; Rochlitz persuaded him to take up music, and Beethoven advised him to write sonatas and symphonies for practice. Marschner's first dramatic works were *Der Kyffhauser Berg*, given at Pressburg, and *Heinrich IV*, played at Dresden, 1820. At the latter place he became joint capellmeister with Weber, a position he held till Weber's death in 1826. Marschner then went to Leipsic where he brought out *Der Vampyr* (1828)—a romantic opera of importance, which reached London the following year. Marschner's master-work is *Hans Heiling* (Hanover, 1833). His place is with the early romance composers.

**Franz Schubert**, following the great group of Viennese composers (Haydn, Mozart and Beethoven), was born in 1797, and at the age of four received musical instruction from his father, an estimable amateur 'Cello player. The Schubert's were in poor circumstances, but young Franz easily made friends. His first professional teacher—Holzer—declared that he viewed the boy in astonishment and silence, adding, "whenever I want to teach him anything new, I find he knows it already." His later teachers, Ruczizka and Salieri, were no less impressed by the youthful genius. Entering the Imperial Convict School in 1808, Schubert received a good general education in addition to thorough musical instruction, which included the invaluable orchestral practice of works by Haydn, Mozart, Cherubini and Beethoven. Schubert had always been a clever hand at the violin, and his ability now stood him in good stead. In the course of time he became first violin and sometimes acted as conductor. It was at this school that Randhartinger first sang the Erl-king in 1815. His school days over, Schubert obtained a first performance of his Mass in F, at the Lichtenthal Parish Church (1814). He now turned his attention to opera, and in the same year completed a three-act piece entitled *Des Teufels Lustschloss*, (book by Kotzebue). He was fascinated throughout life by the stage, and though he composed a dozen dramatic works, none succeeded. Of these the principal are *Alfonso und Estrella* (1822), *Fierrabras* (1823) and *Rosamunde* (1823). Chamber music he assiduously cultivated, and some of his finest Quartets (and Quintets) are second only to Beethoven's best work. In 1817 the Vienna public was dazzled by Rossini's operatic plausibilities; the event is marked by Schubert's composition of two Overtures "in the Italian style." Schubert's life was curiously uneventful. He gave up teaching at an early date, devoting his whole time to composition. He travelled little beyond Upper Austria, and as a rule his pedestrian peregrinations

from Vienna bounded his wanderings. He made some firm friends, one of whom, Vogl the singer, influenced him considerably in his song-settings. Schubert's first Symphony dates from 1813 when he was still at the Convict School. But this, like the second and third, is now of little consequence. Not so the "Tragic" (No. 4) written in 1816, which is an individual utterance of importance. The two chief works in this connection are (of course) the exquisite "Unfinished" (1822) and the great C major Symphony (1828), neither of which works the composer ever heard played. Ill-health and pecuniary embarrassments dogged his last few years. Never has so great a man been treated with such supreme indifference. The Trio in E flat (Op. 100) was sold for 17s. 6d., and six of the Winterreise songs were purchased by Haslinger for tenpence each. Schubert died in 1828.

His influence has been chiefly posthumous. In life he had no followers, he founded no school, and his personal power was inadequate to the point of failing to secure ordinary publication for the majority of his works. Against this we are to set a sheer inventive ability such as the world had never previously seen, especially in the command of beautiful melodic motives. Schubert placed the Song as an art-form in the very first rank, and we are still assimilating the great motive force which he put into action. His harmonic procedures were largely new. Modulation in his hands became a revelation. Modern music owes him a great debt.

**Carl Löwe** (1796-1869) distinguished himself as a ballad composer, challenging many of Schubert's settings. He also left Sonatas and Quartets.

**Franz Lachner** (1804-1890), one of a musical family of this name, was a pupil of Sechter in Vienna. In 1827 he became capellmeister of the Kärnthnertheater. Lachner was a close friend of Franz Schubert, whose *Song of Miriam* he orchestrated. Lachner afterwards went to Mannheim. He wrote four operas, an oratorio and eight symphonies.



## CHAPTER XVIII.

## FROM MENDELSSOHN TO WAGNER.

**Mendelssohn** (1809-1847), born at Hamburg, became a pupil of Zelter at Berlin (1812-13). As a boy of twelve Mendelssohn had the advantage of Goethe's acquaintance. Of his early compositions, "The Midsummer Night's Dream" Overture (written at seventeen) is everywhere admitted to be a fine imaginative creation, worthy to rank with any orchestral work by the same hand. Mendelssohn visited London in 1829 and conducted this overture at the Philharmonic. The visit was further fruitful in its results since the trip to the Hebrides, afterwards undertaken, suggested the Overture so named and the Scotch Symphony, both representative works. After a short residence in Paris, Mendelssohn again visited this country, playing his G minor Piano Concerto and conducting the picturesque Italian Symphony. The composer now accepted the Directorship of Music at Düsseldorf, where he wrote much of the oratorio, "S. Paul." Düsseldorf produced it in 1836, and Birmingham followed suit in the succeeding year. Many important works are of this period. The "Lobgesang" dates from 1840 (Leipzig); "Antigone," 1841 (Berlin). The popular Scotch Symphony was first given at the Leipzig Gewandhaus, 1842, and was brought to London the same year. Of Mendelssohn's larger works, "Elijah," produced at Birmingham in 1846, is perhaps the most important. The Six Organ Sonatas are masterpieces; they were composed between 1844 and 1845. Mendelssohn has suffered at the hands of his admirers, who over-rated his brilliant services to music. He was also over-played, and the penalty is a heavy one. His last works were "Christus" and "Lorelei" (1847).

**Robert Schumann** (1810-1856), born at Zachau (Saxony), was first drawn to poetry and literature by his father's excellent library. He afterwards studied law at Leipzig and Heidelberg, but his musical ability soon asserted itself. At the age of twenty he resolved to become a musician

and returned to Leipzig, where he studied composition with Heinrich Dorn, and piano playing with Friedrich Wieck.\* The year 1833 saw the issue of Schumann's Variations (Op. 5), the Toccata (Op. 7), and the Paganini Caprices (second set). In 1834, Schumann edited the *Neue Zeitschrift für Musik*, a publication helpful to many of the best musicians of the day, such as Berlioz, Chopin and Brahms. For ten years Schumann carried on this literary enterprise, which may be regarded as one of the earliest journalistic aids to romantic music. Schumann came in touch with a number of contemporary masters. Moscheles he had heard as a child, Marschner became a close friend, and in 1835 he made acquaintance with Mendelssohn. Schumann's marriage with Clara Wieck, the most notable lady pianist of the time, did much to bring his pianoforte music before the public. In 1847, at Dresden, Weber and Wagner were of Schumann's intimates. Among his most successful piano works mention may be made of the *Études Symphoniques* (1834), *Carnaval*, *Fantasiestücke*, *Kreisleriana*, *Fantasie C dur*, and the Piano-forte Concerto (1841-5). Schumann also left two operas, *Faust* (1848) and *Genoveva* (1850). His songs won him a fame second only to that of Schubert. The five Symphonies, B flat and D minor (1841), "Rhenish" (1850), D minor (1851), C (1856), are full of fine poetic feeling, but it is doubtful whether they can be accepted as the best expression of the composer's genius.

**Richard Wagner** was born at Leipzig on May 22nd, 1813. Like Sir Walter Scott, he loved the marvellous, and was early attracted to legends and folk-lore. In a childish attempt, dating from his eleventh year, there are 42 persons of the opera, duly killed off, and replaced by supernatural figures. As a boy Wagner was studiously industrious, and devoted his best energies to the study of Beethoven, under his excellent teacher Theodor Weinlig. Wagner's first appointment was as chorus master of the Warzburg theatre. Then he became Director of Magdeburg opera-house. At Königsberg he married a leading actress, and settled down to a musician's life. In 1839, the composer visited Paris, where he spent some four years. His first individual composition was the *Faust Overture* of 1840.†

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\* Weber was originally selected to teach the young musician, but for some unexplained reason the arrangements were cancelled.

† Opus 1, the Sonata in B flat, is merely of scholastic interest.



Operatic work now absorbed his attention, and in 1841 *The Flying Dutchman* was completed at Meudon, whither Wagner had retired from Paris. Dresden accepted the opera *Rienzi*, in 1842, and appointed Wagner Hofcapellmeister soon after its successful production.

In 1845, *Tannhäuser* made its appearance at Dresden, and four years later was introduced to Weimar by Liszt, while Spohr (an early conductor of Wagner) gave a performance somewhat later at Cassel. The Revolution of 1849, drove Wagner from Dresden. He now came to appreciate Liszt—that “rarest friend gained at the moment of becoming homeless.” *Der Ring des Nibelungen* was gradually growing, and the libretto and portions of the music were completed in 1855. March of the same year found the composer at London, conducting the Philharmonic Society’s season of nine concerts.

*Tristan und Isolde* was written in 1859 as a relaxation from the more trying tension of the **Ring**, much of which was already scored. Paris again became the scene of the master’s labours. In 1860 he conducted three orchestral concerts, and, at the Emperor’s command, essayed a grand production of *Tannhäuser*. Politics ran too high at this time for German opera, and £8000 was thrown away on the project.

A Russian tour in 1863 benefited the composer substantially, but he was invariably in debt until the year 1864, when the King of Bavaria became his staunch patron. Now was the very crisis of Wagner’s fortune. Bayreuth was built, and the **Ring** (begun in 1852) brought to a hearing in 1876. London attracted Wagner once again (in 1887), but from that time forwards he made Bayreuth his home. He had married (in 1870) his second wife, Cosima von Bulow, *née* Liszt. 1882 saw *Parsifal* on the Bayreuth stage. The following year was Wagner’s last. He died at Venice (Feb. 13th 1883) and was buried at Wahnfried (Bayreuth).

The practical outcome of this great life, so rich in development, so strenuous in achievement, opposed as it was by a thousand hard impediments, so far as we now dare measure it, lies in a newer and broader harmonic scheme based upon Bach; a nervous and infinitely more significant thematic invention, foreshadowed perhaps by Beethoven and Schubert; a more sonorous and expressive orchestration, which the technical construction and development of brass instruments rendered well within practicability. Wagner’s reform of the stage was signal and sweeping. The Flotows, Bellinis, and Meyerbeers, if long in disappearing, nevertheless disappeared for ever. Singers ceased to monopolise the



stage. Conductors came to a new conception of their task ; in a word, music meant more after Wagner's life-battle than it had ever done in the history of the world. His intense seriousness and passionate power, moved by commanding genius and exemplary courage, uplifted the whole art, and, after a quarter of a century, we are still assimilating the various processes which he set in operation.

**Cornelius** (1824-1874), born at Mayence, essayed the stage as a youth ; then, turning to music, cultivated it with astonishing success. In 1852 he settled in Weimar, and became one of Liszt's adherents in the so-called "New German School." His famous comic opera, *Der Barbier von Bagdad* (given at Weimar in 1858), brought Cornelius well-merited success. The grand opera *Le Cid* (Weimar, 1865), gave him a European reputation. Cornelius did much to propagate Wagner's principles, which he attempted to carry out in their inception.

**Anton Bruckner** (1824-1896), born in Upper Austria, became organist of Linz Cathedral in 1855. He was a pupil of Sechter of Vienna, where in due time he succeeded his teacher as organist of the Hofkapelle, and also as professor of composition at the conservatoire. Bruckner paid a visit to England in 1871, giving six organ recitals at the Royal Albert Hall. His seven Symphonies are important contributions to the orchestral literature of the period.

**Brahms** (1833-1897) had scarcely a rival amongst contemporary composers until it became customary to treat Wagner's works as concert pieces. In later times Tchaikovsky became a formidable rival as a symphonist. Brahms' intellectual methods, never popular, are less esteemed in the year of grace 1907 than they were a quarter of a century ago. Nevertheless, they must be regarded as in a large measure the natural outcome of Beethoven's later style, which no other composer has ventured to take up. Brahms, born in Hamburg, studied with Marxsen of Altona. As early as 1853 he attracted Schumann's eulogistic regard. Brahms settled in Vienna in 1861 and in due time became conductor to the *Gesellschaft der Musikfreunde*. The "German Requiem" (founded on a scriptural text) was written in 1868, soon after the composer's mother's death. The first Symphony was given at Carlsruhe in 1876 ; the second (perhaps the finest) followed after an interval of eleven years. Two other works (in F and E minor) strengthen Brahms' claim to be one of the great masters in this form of composition. All his works are highly-wrought intellectual pieces, relieved by flashes of poetry, which redeem them

from the category of factitious art. The sextets, quartets, Violin Concerto and Sonata, rank with the choicest instrumental music of the century. In song-writing Brahms holds a distinguished position, some of his best efforts being masterpieces.

**Robert Franz** (1815–1892) achieved fame as a song writer. His works are of a simpler fabric than those of most of his contemporaries and compeers. Many of them are scarcely more developed in form than a folk-song, yet they possess the informing melody which makes them perfect of their kind. Franz issued his first twelve songs in 1843. Schumann (the whole-hearted critic on the look-out for merit) praised his early efforts. When blindness and poverty overtook poor Franz, Liszt and Joachim came to his aid, raising on his behalf the sum of £5,000. Franz undertook some clever (but doubtful) additions to the instrumentation of Bach's and Handel's Scores.

**E. Lassen** (1830–1904), born in Copenhagen to study at Brussels. Liszt produced his five-act opera, *Le Roi Edgard*, in 1857. Several dramatic works followed, including one on the subject of Faust. Lassen followed Liszt as conductor at Weimar, and produced Wagner's *Tristan* in 1874. Lassen left Symphonies, a Violin Concerto, chamber music and songs. Among the latter are some charming specimens of his art.

**Adolph Jensen** (1837–1879) was born at Königsberg. His songs and pianoforte studies are widely known. Jensen left the score of an opera founded on the story of *Turandot*.

**Joseph Rheinberger** (1839–1901) studied at the Munich Conservatoire, where he afterwards became professor. His reputation was gained chiefly as a composer of twenty fine sonatas for the organ,\* of which he was a distinguished player. He also composed Symphonies, two Operas, Overtures, a Piano Concerto, a Mass, and the highly successful Piano Quartet (Op. 38) in E flat.

**Carl Goldmark**, born in Hungary (in 1830) of Hebrew parentage, ranks as one of the representative German composers of the late nineteenth century. He was educated at the Vienna conservatoire. His grand opera *Die Königen von Saba*, established his reputation on its production at Vienna in 1875. A second opera, *Merlin*, followed in 1886. Goldmark has composed symphonies and other grand orchestral works.

**Max Bruch**, born at Cologne (in 1838), studied with Reinecke and Hiller, at Frankfurt-on-Maine. His first

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\* The Sonatas of Gustav Merkel, of Dresden (1827–1885), are but little less important.

opera *Loreley*, was produced at Mannheim. In 1865 Bruch became concert-director at Coblenz, where he brought out the operetta *Scherz, List und Ruche* (Goethe). In 1880 the composer was appointed conductor of the Liverpool Philharmonic Society, a post he held for three years. Among his successful pieces are "Scenes from Frithjof-Saga" (Op. 23), the opera *Hermione*, symphonies, concertos and quartets.

**Heinrich Hofmann** (1842-1902) left many important works, such as the *Frithjof Symphony* and the choral piece *Die schöne Melusine*, also several others including *Donna Diana* (1886).

**Hugo Wolf** (1860-1903), born in Styria, studied at Vienna. He became music critic of the *Wiener Salonblatt*, an appointment which he signalised by his relentless asperity towards Brahms in particular, and the whole body of composers (excepting Berlioz, Liszt and Wagner) in general. His songs give him a high position on the roll of fame. His Spanish opera, *Der Corregidor*, has been produced with success. The symphonic poem *Penthesilea* (founded on a tragedy by Heinrich von Kleist) comprises three well-defined symphonic movements.



## CHAPTER XIX.

## ITALIAN MUSIC (19TH CENTURY).



THE Italian School of the early 19th century suffers severely from comparison with the German School. Meyerbeer alone of the latter subordinated his art to methods and mannerisms once regarded as brilliant, but shortly to prove effete. Rossini indeed cast a glamour over the retrograde movement, but it was almost as a premonitory flash before eclipse. The leading composers in Italy, at this period, may be briefly epitomised as follows:—

**Paer** (1771–1839) became capellmeister at Venice in his twentieth year. He had studied at Vienna, where, in 1799 his opera *Camilla* (his best) was successfully given. Paer was made capellmeister at Dresden in 1801. Here he produced the opera *Eleonora* (1804)—founded upon the same story employed in Beethoven's *Fidelio*. In 1807, Paer followed Napoleon to Paris, where he succeeded Spontini at the Italian opera (1812) and joined in several of Rossini's enterprises. Paer's work is correct, finished and melodious, with good instrumentation; but it is somewhat superficial.

**Spontini** (1774–1851) entered the Naples conservatoire as a pupil of Piccinni. His first opera, *I puntigli delle donne* (1796), was produced at Rome. Spontini took up his residence in Paris (1803), and four years later produced his masterpiece, *La Vestale*. His methods of alteration in his operatic scores (even after rehearsal) are note-worthy, as opposed to the facile rapidity of the common Neapolitan pen. The climax of his career came in 1820, when the composer was installed at the Berlin opera house. Here his *Olympia* (written during 1816–1819) was produced on a magnificent



scale ; and for five weeks Spontini\* was the greatest composer of the day. Zelter wrote to Goethe, "I do not like the work, but cannot help going again and again." Then came Weber's *Der Freischütz*, and Spontini's reign was over. Weber (it is said) stirred the depths of the German heart : Spontini merely kindled astonishment. Meyerbeer succeeded Spontini at Berlin in 1842. Two years later Richard Wagner prepared a fine performance of *La Vestale*, which the composer witnessed at Dresden.

**Rossini** (1792-1868), born at Pesaro, in early boyhood sang at the theatres. Bologna Conservatoire received him in 1807, and the following year saw his first cantata *Il Pianto* successfully produced. Instinct led him back to the theatre, and his first stage-piece *La Cambiale* was given at Venice in 1810. Six stage pieces had appeared by 1812, when *Tancredi* drove the gay people of Venice into wild ecstasies. *L'Italiana in Algeri* appeared in the succeeding year. Barbaja, the clever operatic manager, took up Rossini, who was now to produce two operas each year. This he seems to have succeeded in doing, for in 1823, 20 operas had been produced in scarcely more than eight years. Rossini's master-works in comic opera are *Il Barbiere* (1816), damned on its first appearance, but afterwards one of the most successful operas ever written, and *Cenerentola* (1817), first heard at Rome. In serious opera *Guillaume Tell* (Paris, 1829) has an honourable place, and the Sacred works of Rossini, such as the oratorio *Mosè in Egitto* (1818) and the *Stabat Mater* (1842), are still held in esteem. Rossini's visit to England in 1823 was a financial though scarcely an artistic success. In Paris he produced Meyerbeer's *Crociato* (1824). Later on we find him looking forward to the time when "the Jews will have finished their Sabbath!" Opinions have always been sharply divided as to Rossini's merits. Schubert, Schumann and Mendelssohn praised him, Beethoven and Berlioz laughed at him. Of the three pieces attributed to Rossini, *Faith*, *Hope* and *Charity*, Berlioz satirically affirmed "his *Faith* will never remove mountains, his *Hope* hath deceived ours, his *Charity* will never ruin him." Berton christened Rossini M. *Crescendo*, in allusion to Rossini's extraordinary indulgence of the technical device.

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\* Spontini's conducting must have been remarkable, judging from Dorn's description:—"His *forte* was a hurricane, his *piano* a breath, his *crescendo* made every one open their eyes, his *diminuendo* induced a feeling of delicious languor, his *sforzando* was enough to wake the dead!"



**Donizetti** (1797–1848), trained at the Naples Conservatoire, produced his first work at Vienna in 1818. More real success came with *Anna Bolena* given at Milan in 1830. Two years later *L'Elisir d'Amore* and Donizetti's masterpiece, *Lucia di Lammermoor*, were both successfully produced at Naples. Donizetti had remarkable facility and dispatch, if we believe the tradition that he wrote words and music of *Il Campaniello di Notte* in nine days—truly a nine days wonder. Donizetti completed 63 works, of which *La Favorita*, *Lucrezia Borgia* (1834) and *La Fille du Regiment* (Paris, 1840) are best worthy of mention.

**Mercadante** (1795–1870) studied at Naples Conservatoire, and in 1818 began writing for the Italian stage. He had early advantages derived from travels in Austria, France and Spain. In 1836 *I Briganti*, his first important opera, was produced at Paris. In the following year *Il Guiramento* was successfully played at Milan. Mercadante became director of the Naples Conservatoire in 1840.

**Bellini** (1801–1835), a Sicilian of considerable melodic gift, was less cultivated than either Donizetti or Mercadante whom he followed as a student at the Naples Conservatoire. Through Barbaja's enterprise, Bellini's *Bianca* was produced at San Carlo, Naples (in 1826). The following year brought forth *Il Pirata* (which Rubini made successful) at La Scala, Milan. At the same opera-house *La Sonnambula* made a great hit (1831). In England, soon afterwards, Malibran made the part of "Amina" famous. The little less popular *Norma* dates from 1831 (Milan), and *I Puritani* (1835) Paris. Bellini died early; but it is scarcely likely that his small idyllic muse would have sustained any higher flights in the regions of opera. The times were changing too rapidly.

**Verdi** (1813–1901), born at Roncole (near Busseto), after unusual difficulties studied with Lavigna, a reputable operatic composer of Milan. Verdi failed to obtain admission to the Conservatoire, since the authorities discovered no signs of talent.\* Genius and authority seem invariably repellant. Verdi studied Mozart assiduously in these early days. His first opera, *Oberto* (1839), was soon followed by *Nabucco* (1842), which the composer himself regarded as his first real beginning. Much credit came with the performance of *Ernani* (1844).

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\* Signor G. Mazzucato thus accounts for the failure:—"It is probable that in the best conducted musical schools of the world, some Verdi, Beethoven or Bach is every year sent back to his home and his country organ, as was the case with Verdi!" (Grove's Dictionary iv, 242).

Passing to the first group of brilliant successes, note may be taken of *Rigoletto* (Venice, 1851), *Trovatore* (Rome, 1853), *Traviata* (Paris, 1864) and *Aida* (Cairo, 1871). The première of *La Traviata*, gave Nilssohn her first opportunity. It was given in French. In sacred music Verdi achieved distinction in his Requiem (Milan 1874) and the later *Stabat Mater* and *Te Deum*. In his last development Verdi brought himself into line with the modern form of opera, of which Wagner is the real (or only) exponent. Thus *Otello* (1887)—(with Boito's excellent book), and "*Falstaff*" (1893) proved that the youthful Muse of the old maestro could adapt itself to up-to-date conditions, with marvellous success. "Artistic appropriateness" is Verdi's principal secret; his ceaseless flow of entertaining melody, a traditional inheritance, also helps to explain his position as the dominating force of half a century of Italian opera.

**Marchetti** (1833-1902), born at Bologna, entered the Naples Conservatoire. His first opera *Gentile da Varano* (1854) brought him into publicity. *Romeo*, produced at Trieste in 1865, confirmed his reputation, well established by *Ruy Blas* (Milan 1869).

**Ponchielli** (1834-1886) entered the Milan Conservatoire in 1843. His first operatic success was in *I Promessi Sposi* (Cremona, 1856) which was re-written for Milan in 1872. His most popular work is *La Gioconda* (Milan 1876). Ponchielli's last opera was *Marion*, produced at Milan (1885).

**Arrigo Boito** (b. 1842), poet and composer, produced the single successful opera *Mefistofele* (1868), founded upon the second part of Goethe's *Faust*.



## CHAPTER XX.

## ENGLISH MUSIC (19TH CENTURY).

**E**NGLISH Music of the 19th century may be classified under two headings—Songs and Church music. Numerous operas (so-called) were produced by Bishop, Balfe and Wallace, and in more recent times by Goring Thomas and Sir A. Sullivan, but the earlier works were devoid of dramatic impulse, while the later pieces have lacked the supreme mastership or invention which would make them durable. What then remains of such works is a copious number of lyric songs, historically interesting and important. With sacred music similarly, it has proved the day of small things. Oratorios have appeared and disappeared.\* Many excellent anthems, services, and organ pieces survive, and it is by these posterity will judge of the ecclesiastical musicians of the century.

The following biographical summary includes the principal secular musicians of the period.

Sir John Stevenson (1762–1833), a Dublin violinist, composed music to several of O’Keefe’s farces and operettas, for the Irish stage. He edited with Bishop the music of Moore’s Irish Melodies (1807–34). Stevenson’s glee “See our oars with feather’d spray” became popular.

C. E. Horn (1786–1849) born in London (of Saxon parentage) made his *débüt* as an operatic singer. His compositions include 20 operettas and arrangements. His songs

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\* This remark does not apply to living writers, whose works are not under consideration.

"Cherry ripe" and "I know a bank" became widely popular. Horn was the first regular conductor of the Handel and Haydn Society,\* Boston (Mass.), in 1847. There he died, two years later.

**Sir Henry Bishop** (1786-1855) composed his first opera at eighteen. He was engaged for three years as composer to Covent Garden theatre (in 1810) where the *Lady of the Lake* and other works appeared. *Clari*, produced in 1823, contains the song "Home, sweet home." Bishop wrote *Aladdin* for Drury Lane in 1826, in rivalry of Weber's *Oberon*, running at Covent Garden. Sir Henry was appointed composer to Vauxhall in 1830. "My Pretty Jane" is among the songs written for that place of entertainment. He followed Crotch (in 1848) as professor of Oxford University. His 90 operatic pieces and 1 oratorio are completely forgotten; but his glees, and sprightly, melodious songs (such as "Bid me discourse") still have a vogue.

John Barnett (1802-1890) was a pupil of Horn. His operettas number about 27, of which one, *The Mountain Sylph* (Lyceum 1832), is declared to be "the first English opera in acknowledged form since Arne's *Artaxerxes*.† A writer in Grove's Dictionary states that Barnett's single songs number nearly 4000!

Sir Jules Benedict (1804-1885), born at Stuttgart, became a pupil of Weber, and settled in England in 1836, where he produced his first English opera, *The Gipsy's Warning*. He conducted at Covent Garden theatre, producing several of Balfe's operas. He directed the first performance of the *Bohemian Girl*, at Drury Lane. Benedict toured the States with Jenny Lind in 1850. His best work, *The Lily of Killarney*, dates from 1862.

**Michael William Balfe** (1803-1870), born in Dublin, was taken up by Count Mazzara, who sent him to Italy. Balfe's first operas were for the Italian Stage. His English operas date from 1835, when *The Siege of Rochelle* was given at Drury Lane. The *Bohemian Girl* appeared in 1843, and was soon afterwards adapted for French and Italian theatres. Balfe conducted at Her Majesty's, 1845-52. His genuine melodic gift, as shown in such songs as "Good-night, beloved," preserves his many excellent lyrical pieces from neglect. The *Bohemian Girl* still possesses some vitality.

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\* The most important, and with one exception, the oldest Society of the kind in the States (Founded 1815).

† G. A. Macfarren.



J. L. Hatton (1809–1886) musical director (under Kean) at the Princess' theatre, composed operas, part-songs, anthems, and many good songs, such as "To Anthea."

E. J. Loder (1813–1865), born (of German parentage) at Bath, was a pupil of Ries, and afterwards became an operatic conductor at London and Manchester. His compositions include a dozen operatic pieces, and many able songs, of which the best is "The Brooklet,"\* and the most popular "The brave old oak."

Sir George Macfarren (1813–1887), son of Macfarren the dramatist, became a pupil of Lucas and Potter at the Royal Academy of Music, in 1827. He was appointed Professor at Cambridge University (1875), and Principal of the R.A.M. in the next year. He composed 17 operas, including *Robin Hood* (1860) and *She stoops to conquer* (1864), in addition to Masques and Melodramas. His best remembered works include the oratorio *S. John the Baptist*, anthems, services and part-songs.

**Vincent Wallace** (1814–1865), born of Scottish parentage, at Waterford, made his appearance in Dublin (1829) as a violinist. The operetta *Maritana* was produced at Drury Lane theatre in 1845. Ten similar works followed, including *Lurline* (Covent Garden, 1860) and the *Amber Witch* (1861). Wallace shares with Balfe the surviving popularity enjoyed by nineteenth century English Operettas.

F. Clay (1840–1889), born at Paris, became a pupil of Molique. He composed some 15 works for the stage, of which *Lalla Rookh* (1877)—containing the song "I'll sing thee songs of Araby"—is a fair example.

Joseph Parry (1841–1903), a pupil of Sterndale Bennett, composed oratorios and operas, several of which were produced at Cardiff.

**Sir Arthur Sullivan** (1842–1900) was born (of Irish parentage) in London, where he soon entered the Chapel Royal. His earliest compositions were Anthems. In 1856, he gained the Mendelssohn scholarship at the Royal Academy, where he had studied with Bennett and Goss. He afterwards continued his studies with Hauptmann of Leipsic. The excellent song "Orpheus with his Lute" dates from this period. Sullivan's chief work is *The Golden Legend*, given at Leeds in 1880. His principal opera *Ivanhoe* came to a hearing in 1891. Among his lighter stage-pieces are *Pinafore* (1878), *The Pirates* (1880), *Iolanthe* (1882), and *The Gondoliers* (1889).

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\* Recently reprinted in *Minstrelsy of England* (Augener).



**Goring Thomas** (1851-1892) studied with Durand, at Paris, and afterwards at the Royal Academy of Music, with Sullivan and Prout. His chief works are the operas, *Esmeralda* (1883) and *Nadeshda* (1885)—both produced by the Carl Rosa Opera Co.

The principal Church composers of the same period are summarised in the following biographical notices:—

**Sir John Goss** (1800-1880) entered the Chapel Royal as a boy of eleven. He studied composition with Attwood, and after holding various appointments became organist of S. Paul's Cathedral from 1838-72, being knighted in the latter year. His services and anthems (such as "O Saviour of the World," "O taste and see," and "O praise the Lord") rank with the best church music of the century.

**Samuel Sebastian Wesley** (1810-1876)—son of the musician Samuel Wesley—was born at London in 1810. After serving as a chorister in the Chapel Royal he became organist of S. James', Hampstead Road (1827), S. Giles', Camberwell, (1829) S. John's, Waterloo Road, and Hampton-on-Thames. His influence on English Cathedral music was of considerable importance. He played and directed the music at four English Cathedrals; Hereford (1832); Exeter (1835); Winchester (1849); Gloucester (1865). For the seven years (1842-9) he held the appointment of organist of Leeds Parish Church. Wesley died at Gloucester in 1876, and was buried at Exeter. His services, anthems and organ pieces are widely popular and rank with the best of their kind. The Anthems "Blessed be the God and Father" and "The Wilderness" have become classics.

Henry Smart (1813-1879) held important appointments as organist at S. Luke's (Old Street, London) and afterwards at S. Pancras, where his extempore playing attracted much attention. His principal compositions include cantatas, anthems, services, and a large number of effective organ pieces.

Sir George Elvey (1816-1893) became organist of S. George's, Windsor, in 1835. He composed anthems and services.

E. J. Hopkins (1818-1901) was organist of the Temple Church during a period of 55 years. His anthems and organ pieces are highly esteemed, and his *History of the Organ* (with Rimbault, 1855) has had a distinct influence in the development of the modern organ.

J. B. Dykes (1823-1876), Vicar of S. Oswald's (Durham), contributed some of the most popular hymn-tunes of the century. His Service in F is a good example of its class.

Sir F. Gore Ouseley (1825-1889) followed Sir H. Bishop as Professor of Music at Oxford, in 1855, and became Vicar of S. Michael's, Tenbury, in the succeeding year. His anthems and services are scholarly works. He was author of treatises on Harmony and Counterpoint (1868).

Sir Herbert Oakley (1830-1903) became Reid Professor of Music at Edinburgh in 1865. His anthems, services and hymn-tunes are widely used.

Dr. G. M. Garrett (1834-1897) was appointed organist to Cambridge University in 1873. His works include services and anthems.

Sir Joseph Barnby (1838-1896) studied at the R.A.M. and afterwards was appointed to the organistship of S. Andrews, Wells Street (1863-1871) and of S. Anne's, Soho, till 1886. He was conductor of the Royal Choral Society from 1873 until his death. His anthems, part-songs and hymn-tunes are highly popular.

Sir John Stainer (1840-1901) after serving as a chorister became organist of S. Paul's Cathedral, a post which he held from 1872 till 1888. He was knighted in the latter year, and succeeded to the Professorship of Music, at Oxford, in 1889. His best compositions include anthems, services and organ music.



## CHAPTER XXI.

## OF PIANOFORTES AND PIANISTS.

**A**LTHOUGH an instrument known as *Forte Piano* (or *Piano e Forte*) was in existence as early as the sixteenth century, not until the arrival of **Cristofori** (1651–1731) can the Pianoforte, as we regard it, be considered as anything more than a name. In the long list of stringed instruments played with plectrums and crude keyboards—Psaltery (or Sautry), Hurdy gurdy, Spinet, Virginals, Clavichord, Harpsichord, **touch** counted for little or nothing. The Dulcimer could in fact vary its tensity of tone almost as well as the Harpsichord. Cristofori's invention gave individuality of expression to each note, just as we have it to-day. It rendered all the instruments of the plectrum and key-plectrum class obsolete, the Harp alone remaining to remind us of their common origin. Emanuel Bach (1714–1788) was one of the early players and composers for Cristofori's new Pianoforte. Bach was followed by Paradies (1712–1795), J. E. Eberlin (1716–1776), Georg Benda (1721–1795), Schobert (1730–1768) and many others. It is not to be supposed that the technique which now developed so rapidly was a direct attribute of Cristofori's invention. The organists from Paumann's time (1473) and the Virginal players, such as Dr. John Bull (whose lessons in the Fitzwilliam Virginal Book are not easily played by modern pianists) had already

given a starting point from which all later development arises. Sebastian Bach had played on a Silbermann pianoforte in 1726, finding much fault with it. Twenty years later he tried all the Silbermann pianofortes in Potsdam.\* But he did not write for, nor consistently use, such instruments. Our summary is incomplete without the addition of the names of D. Scarlatti (1683-1760) who added greatly to the technique of the Harpsichord, and Couperin (1668-1750) whose claveçin suites had an appreciable effect in forming Sebastian Bach's style.

The development of the Piano Sonata (already sketched) shows the progress of technique. Haydn and Mozart carried it far beyond anything previously known. With the birth of **Clementi** (in 1752) a new force came into existence. Direct technical study, with passage-playing quite independent of contrapuntal methods, became a recognised necessity. Clementi's great work, the *Gradus ad Parnassum* (1817) is still the admitted groundwork of all piano technique. Clementi died in 1832 and left 100 pianoforte sonatas, many of which are still reprinted. **Dussek** (1761-1812) composed Sonatas, Concertos and chamber pieces, but his playing had more effect in the history of pianoforte development than his compositions, which are too diffuse to rank with the best. **Steibelt** (1764-1823) achieved an enormous reputation in his day, and his "Storm Rondo" (from the 3rd Concerto in E) was one of the most popular pieces in Europe. Steibelt actually challenged Beethoven to play in public competition with him; in the result the Vienna master clearly proved his superiority. Steibelt's compositions number some 110, chiefly comprising Sonatas and Concertos for Pianoforte.

**J. B. Cramer** (1771-1858), was one of the most distinguished founders of the modern school of piano-playing. His 100 Studies (or some 50 of them)—the first 84 were published in 1810, so much esteemed by Beethoven, are still widely used in the formation of a good style of piano-playing. **Woelfl** (1772-1812) was a great performer, and probably the only player who could rival Beethoven in extemporaneous performances. Woelfl left more than 100 sonatas, and many concertos, operas, and symphonies, most of which are completely forgotten. Cipriani Potter (Principal of the Royal Academy of Music from 1832 to 1859) was Woelfl's

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\* Thomas Carlyle.



pupil. Beethoven as a pianist seems to have towered above all contemporaries, in spite of the reputed victory of Woelfl. Ries states that "no artist I ever heard came at all near the height Beethoven attained in improvisation." Tomaschek\* speaks of "that giant among players." He heard Beethoven at Prague in 1798, and adds that "his grand style of playing, and especially his bold improvisation, had an extraordinary effect upon me. I felt so shaken that for several days I could not bring myself to touch the piano." Beethoven's technique was no doubt a continuation of Clementi's. He certainly widened the whole pianistic horizon. The Concertos, Sonatas and Piano Variations are of a highly wrought texture, which no mere virtuosity has ever been able to approach. They are nevertheless as good show pieces as the most skilful pianist can desire. **Hummel** (1778-1837) has suffered through proximity to the great master mentioned. Though he wrote Operas, Masses and Sonatas, it is only a few of the last-named and two concertos which survive. His playing was rich and brilliant, with clearness and correct classical phrasing. His extemporizations were remarkable. **John Field** born at Dublin in 1782 became known as "Russian Field" through settling in S. Petersburg. He was Clementi's best pupil. His Nocturnes are specially remembered since they led the way to Chopin. Field also composed 7 concertos, sonatas and other works. He died in 1837.

**Kalkbrenner** (1788-1849), a famous pianist and composer, was at the height of his reputation when Chopin visited Paris. Like Herz (1806-1888) his fame was short-lived.

The importance of Weber to pianoforte music has already been touched upon. **Carl Czerny** (1791-1857) owes his celebrity to the numerous facile studies for pianoforte which survive the 1000 opus-numbers. Czerny was born at Vienna, and studied with Beethoven. Among the most notable pupils of Czerny was Franz Liszt. **Moscheles** (1794-1870) occupied a distinguished position amongst his contemporaries. His style was stiff and conservative, redeemed with strength and masculine outline. His best works are the 24 Etudes (op. 70), and the Concerto in G minor. Refer-

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\* Tomaschek (1774-1850), a Bohemian pianist and composer, admired of Schumann.



ence has already been made to Franz Schubert's place as a composer for the piano. Liszt was his great champion, and much of Schubert's best work still holds its own. Mendelssohn's impression upon pianoforte literature has been more evanescent than even his enemies could have anticipated. From occupying a leading place in the repertories of all pianists, his music is now nearly banished. It was thin, brilliant and logical. Very different has been the ultimate place assigned to Schumann as a pianoforte composer. Essentially a poet, he succeeded in concealing the weak point of the instrument, and from the cold mechanical machine for which Hummel or even Mendelssohn wrote, Schumann drew the most tender and passionate tones, creating new forms to suit his fancy.

**Frédéric Chopin** (1809-1849) was born at Zelazowa Wola (near Warsaw). His first teacher was Joseph Elsner, Director of the Warsaw music school. At nine years of age Chopin played a concerto by Gyrowetz and extemporised in public. His first compositions were dance pieces, and the rhythmic possibilities which such movements suggested were transmuted by his genius in later life to new forms of high poetic value. In this category we may include the Waltzes, Mazurkas and Polonaises which Chopin invested with new meaning as definite art-forms. At nineteen the composer was also a finished Pianist. He played at this period in Berlin, and a little later in Vienna, Prague, Breslau and other important centres. In 1831 he settled in Paris, and five years later Liszt introduced him to Madame Dudevant (George Sand). The episode of their attachment came to a tragic end for Chopin, who was left after eight years happiness "to his cough and piano." The novelist caricatured Chopin in "Lucrezia Floriani" where he figures in unattractive guise as Prince Karol. Chopin visited England twice, and spent a brief period in Scotland; but he was no traveller, and passed the chief part of his life in Paris, where he was intimate with Berlioz, Liszt, Balzac, Heine and Meyerbeer. His technique for the pianoforte is more developed than that of any first-class composer, and allowing for a tendency to lapse into mere sentimentality, his best poetic flights admit of no rivalry. Amongst the *Études*, *Preludes*, and *Polonaises* are masterpieces, temperamental and limited, but

of perfect realization, delicate and original. His Sonata in B flat minor is a genuine masterpiece.\* The concertos are marred by poor orchestration, but a high level of excellence is maintained in the Ballades and Nocturnes.

**Franz Liszt**, born at Raiding (Hungary) in 1811 was not only the most considerable pianist of any age; he was also a great musician, and one of the most remarkable Europeans of his period. Liszt played in public at nine years of age. He was soon afterwards placed under Czerny, at Vienna, where he studied composition under Salieri and Randhartinger. His later studies were carried on under Reicha and Paer in Paris, where his first composition of importance (an operetta entitled *Don Sanche*) came to a hearing in 1825. Liszt enjoyed the friendship of Victor Hugo, Lamartine and George Sand. During the years 1839-1847 he was chiefly occupied in recital and concert tours, which laid the foundation of a world-wide fame. He settled in Weimar in 1849 becoming director of the Court theatre. His twelve years sojourn, at Weimar, established a great musical reputation for that city. Liszt's principal compositions include two Concertos (in E flat and A) for piano, *Études d'exécution transcendante*, two oratorios, "S. Elizabeth" and "Christus," *Faust* Symphony, *Dante* Symphony, 12 Symphonic Poems (of which "Mazeppa" is a good example) and 15 *Rhapsodies Hongroises*, besides numberless transcriptions and arrangements, such as the volume of Schubert's Songs for piano solo.† Liszt became Abbé in 1879, and was admitted to an honorary canonry. He died in 1886. His surviving daughter is Madame Cosima Wagner. Liszt widened the scope of pianoforte-playing, by bringing to bear upon it a technique such as had never before been known. Wagner has testified to his supreme merits as a Beethoven player, as a conductor, and above all to his noble and unselfish conduct as a man and an artist.

**Thalberg** (1812-1871) was a native of Geneva, and became a pupil of Mittag and Sechter of Vienna. Liszt (who shared popular favour at the English court, with Thalberg in 1840-1) described his rival as the only pianist who could play the violin on the keyboard. Thalberg's finished and exact methods are still remembered with admiration; his compositions have perished, with the possible exception of the fantasia on "Home, sweet home."

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\* The third movement is the famous Marche Funèbre.

† Messrs. Breitkopf & Haertel are bringing out a Complete Edition of Liszt's works.

**Henselt** (1814–1889) sometime pupil of Hummel may be regarded as a link between his master and Liszt. His best works are the two sets of Twelve Studies, Op. 2 and 5, which are important in leading up to Chopin.

Bennett though far from being a great pianist, had many qualities which made both his playing and music acceptable to a wide circle of musicians and artists.

There is some analogy between the works of the Lake Poets and the products of the musical movement of which Sterndale Bennett was the recognised leader. Wordsworth went back to Nature, and in so doing became inspired of much of her depth and delicacy. He cast off the artificial restraints of older schools, but the simplicity and beauty gained brought also an alloy of puerility. Bennett of course had nothing of the depth of the great Lake poet, but he had much rare delicacy. Nature speaks with a clear utterance in such works as "The Naiads" (1836) and "The Wood Nymphs," or in "The Paradise and the Peri" which he boldly attacked in 1862; six years after producing, at the Philharmonic, Schumann's work of the same name. Bennett's compositions are of considerable experimental importance; but like his senior contemporary—G. A. Macfarren—who continued in his footsteps, he has suffered irretrievably in the efflux of time.

**William Sterndale Bennett** (1816–1872) came of musical parentage, his father being a Sheffield organist and his grandfather a Lay Clerk of King's and other colleges. Born at Sheffield in 1816, William Sterndale at eight years of age entered King's College Chapel, Cambridge, from whence after two years of chorister life he proceeded to the Royal Academy of Music. Here he studied composition with Lucas and Dr. Crotch, and Pianoforte with Cipriani Potter. His first important composition (published as Opus 1) was the Piano Concerto written in 1832 and produced at the Academy in the following year. This laid the foundation of his fame. Mendelssohn praised the work, and the Academy published it. The Overture to "Parisina" and a second Concerto followed. Four years later came the "Naiads" Overture which decided the Messrs. Broadwoods to offer Bennett a year's residence in Leipsic. In that old musical centre the young composer came under the influence of Mendelssohn and Schumann. An important event in Bennett's career was his founding of the Bach Society in 1849 which led to a first performance of the S. Matthew Passion (1854). Cambridge elected Bennett to the Professorship of Music in 1856, and in the same year he was appointed

conductor of the London Philharmonic Society. In this important post he greatly distinguished himself, producing Beethoven's Triple Concerto and the "Egmont" music, several of Schumann's Overtures, a Rubinstein Concerto, Wagner's "Rienzi" Overture, and other new works by Mendelssohn, Joachim and Gounod. He resigned the conductorship after ten years hard work. Leeds produced the popular cantata *The May Queen* at her Festival of 1858; Birmingham replied (in 1867) with a grand production of Bennett's single oratorio *The Woman of Samaria*. Bennett was knighted in 1872. His quiet, modest and unobtrusive life had been filled with honours and recognition. He died in London in 1875, and was buried in the Abbey.

**Raff** (1822-1882) was one of the most prolific composers of modern times. His Pianoforte Concerto (op. 185) and a book of pieces edited by Bülow may be taken as representative works. Raff *extemporised* upon music-paper; and his reputation has accordingly suffered. He wrote 11 symphonies.

**Hans von Bülow** (1830-1894), native of Dresden and pupil of F. Wieck and Franz Liszt, worthily upheld the great traditions of his school. As a conductor Bülow did much to make Munich a great musical centre. He spent the years 1864-9 as director of the royal opera-house and conservatorium.

**Anton Rubinstein** (1830-1894) born of Jewish parentage at Wechwotynetz (near Jassy) received his first lessons in piano-playing from his mother, and from Villoing, a Moscow teacher. At nine Rubinstein met Liszt, who directed his course of study. Rubinstein visited England in 1842, and three years later studied with Professor Dehn of Berlin. Some years were afterwards spent in teaching at Vienna. In 1848 and for eight years forwards, Rubinstein settled down to the study of composition and piano-playing. He emerged a finished artist of the finest calibre. England was again visited in 1857. The S. Petersburg Conservatoire was founded by Rubinstein in 1862. Many important compositions remain to mark the composer's genius, which suffered from lack of concentration. He wrote six Symphonies of which the Ocean and Dramatic Symphony (op. 95) are perhaps best known, Piano Concertos, and several operas, such as *The Demon*, *Don Quixote*, *Feramors* (*Lalla Rookh*) and *Moses* a Biblical opera. As a pianist, Rubinstein had no rival but Liszt. His extraordinary temperament inspired his playing with a rare degree of individuality. His brother Nicholas Rubinstein (who died in 1881) pupil of Kullak and Dehn, also gained a remarkable reputation.



**Brahms** (1833–1897) contributed many weighty works to the modern pianist's repertoire. There are three Piano Sonatas (ops. 1, 2 and 5), two Concertos (ops. 15 and 83) in addition to the fine Variations on a theme by Handel, and the two remarkable sets, on a theme by Paganini. The *Ungarische Tänze* (written in 1869) are fine examples of pianoforte transcription.

**Saint-Saëns** (born 1835) has distinguished himself in many paths to musical fame. His piano-playing was of the first rank, he won applause as an organist in 1849, he has written Symphonies, Concertos, Symphonic poems (such as "Le Rouet d'Omphale") and many Dramatic works (*e.g.* *Henri 8*, and *Samson et Dalila*). Another notable French pianist of remarkable powers was Francois Planté (1839–1898), whose career, like that of Saint-Saëns, began at the Paris Conservatoire.

**Tausig** (1841–1871) during his short career figured among the greatest pianists of the period. Liszt has described him as "the infallible, with fingers of steel." When Tausig settled in Berlin in 1865 he was at the height of his fame. His Chopin recitals at Berlin, where he opened a piano-school, also attracted much attention. The *Tägliche Studien* are among the indispensable finger exercises for future pianists. Among the many notable players of our own day are Pachmann (b. 1848), Rosenthal (b. 1862), and Paderewski (b. 1860).


Two famous composers of Organ music may be usefully included in this chapter, since they have extended the technique of their instrument on the lines of pianoforte-playing and orchestral expression, viz., **C. M. Widor**, born at Lyons (1845) of Hungarian parentage, whose eight Sonatas (or "Symphonies") for Organ hold their own with the best works of their kind, and **A. Guilmant**, born at Boulogne (1837), whose feats of extempore playing, no less than his elegant Sonatas and chamber pieces, set him in the front rank of modern organists.





## CHAPTER XXII.

## THE ORCHESTRA.

HE word **Orchestra** (from the Greek ὀρχήστρα, *a dancing place*) signifies that portion of theatre or concert-room reserved for instrumental players, and, by metonymy, the players, themselves or their instruments.

In the Roman theatre the players of flutes, pipes, trumpets, large lyres, bagpipes, gongs, cymbals, castanets, shell-cymbals and foot-castanets, numbered from 30 to 50 instrumentalists. How these instruments were employed remains a mystery. The Troubadours' orchestra numbered some sixty players when well-represented. It employed lutes, vielles, pipes, bagpipes, harps, guitars, psalteries, little organs, tambourines, sackbuts and rebecks. It is just possible that such three-part pieces as we have in the Montpellier MS. (12th and 13th centuries) supplied the slender material for this ponderous orchestral machine. A few early dance movements of this period may be found in *Early Harmony*, and Coussemaker's "*Histoire de l'harmonie*" (1852). Dunstable's "enigma" looks like a kind of instrumental piece. Binchois (of the same period) shows that *Ritornelli* were being employed in the 15th century. Proceeding rapidly onwards we find the Lute players, Virginal players (especially the great John Bull) and the Organists, displaying vast ingenuity in contriving and developing phrases and

patterns (no longer vocal) but suited to the genius of their respective instruments. Imitation was well known in the 13th century. In the 15th it was freely practised. Organs and voices aided in carrying it to such a systematic pitch that from canon (or strict imitation) came a logical development of phrase making, which passed through the gradual stages leading from Canzona to Fugue. Purcell wrote the former: the latter Bach.

At the marriage of Duc de Joyeuse (in 1531) the following orchestra was employed:—Hautboys, flutes, cornets, trombones, viole di gamba, lutes, harps, flageolet, and ten violins. These were separated into ten groups (*dix concerts de musique*) so that the 10 viols played together, while another division included lyres, lutes, harps, flutes and other instruments not named. Doubtless they combined upon occasion. It will be seen that trombones found a place in this early orchestra, Cesti used them in his opera *Pomo d'Oro* (act 1) where they accompany Proserpine's solo. Four trombones appear in Monteverde's score of *Orfeo* (1608), and his whole scheme of orchestration marks a great step in development.\* Monteverde's band included 2 harpsichords, 2 bass viols, 10 tenor viols, a double harp, 2 small French violins, 2 large guitars, 2 organs of wood, 2 viole da gamba, 4 trombones, 1 regal, 2 cornets, a small octave flute, a clarion, and 3 trumpets with mutes—a total of 35 players.

Viols, used freely from the ninth to the sixteenth centuries, were gradually displaced, first by Brescian fiddles of the 16th century and afterwards more sweepingly by the Cremonese violins of the 17th century. Alessandro Scarlatti wrote for 2 violins, viola and Bass, exactly as we have it to-day. Stradella, about the same date (1676) confirmed the practice. "The Horn," says Mr. Hadow, "was introduced into chamber music by Vivaldi, and into the orchestra by Handel." (Oxford Hist., vol. 5, p. 42). Purcell used three trumpets, and, like A. Scarlatti, made *obbligato* use of them with a single voice. Horns and trumpets were freely employed by Clari, Pergolesi and Leo; the last-named divides his violas upon occasion. Bach's polyphonic treatment of the orchestra is

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\* The statement in the Oxford History of Music, vol. 5, p. 43, that "trombones were never used in opera until *Gluck's 'Orfeo'*" (1764), is obviously incorrect.

highly individual. Some of Bach's instruments are however now obsolete, such as the Oboe d'amore, Viol da gamba, etc.

Handel uses a full orchestra excepting only clarinets; but he does so very sparingly. Gluck, curiously enough, is credited with the introduction of big drum and cymbals. The development of the orchestra under Haydn, Mozart and Beethoven, is one with the development of the Symphony.

**Spohr** (1784-1859) was an excellent orchestral writer. Indeed his fame will doubtless rest upon this merit. As a great violinist, a composer of quartets and double quartets and finally as conductor of the Cassel opera-house (where Spohr managed to introduce *Tannhäuser*) he had first rate opportunities of which he fully availed himself. For his instrument he wrote 17 concertos, of which the 7th, 8th and 9th are favourable specimens. He equalled Beethoven's number of Symphonies. Of the nine, No. 4 *The Power of Sound* is an universal favourite. His operas *Faust* and *Jessonda*, and the oratorios *The Last Judgment*, *Calvary*, and *The Fall of Babylon* enjoyed great popularity in their day.

**Hector Berlioz** (1803-1869) was a great master of the modern orchestra, which he handled with experimental daring and fine imaginative perception. The *Symphonie Fantastique* (op. 14) compelled Paganini's admiration, which took practical shape in a gift of 20,000 francs. Most successful of the great orchestral works are *Harold en Italie* (op. 16), and *Roméo et Juliette* (op. 17). Berlioz was an uncompromising champion of *programme music*. He covered vast canvasses, and his intimate knowledge of every orchestral instrument enabled him to draw upon the most recondite sources of sound. *La Damnation de Faust* is France's greatest masterpiece in this line. The three dramatic works *Benvenuto Cellini*, *Béatrice et Bénédict* and *Les Troyens* are full of fine qualities, which should command a future for them. The Requiem and Te Deum are celebrated for their colossal proportions. Berlioz's treatise on *Instrumentation* is one of the best in existence.

Liszt's influence on the orchestra is clearly traceable in his Symphonic Poems and Hungarian Rhapsodies.

**Dvořák\*** (1841-1904) won his reputation as an orchestral writer with the charming dance-movements he so piquantly

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\* Smetana (1824-1884) was the teacher of Dvořák, and an able Bohemian composer of operas and Symphonic poems. His Lustspiele Overture is a representative work.

scored. His success was followed by a goodly list of Symphonies, Legends, and Symphonic Variations. England first welcomed his *Stabat Mater* (written in 1876) which remains one of Dvorák's best works. Mention may also be made of *The Spectre's Bride*, *S. Ludmilla*, and the Requiem. Tchaïkovsky's orchestral works came upon the world with a suddenness and convincing power which had long been withheld from purely instrumental music. His last two symphonies are his master-works.

**Tchaïkovsky** (1840–1893), born at Wotkinsk (Ural district of Russia) entered the newly founded conservatoire at S. Petersburg, where he studied with Rubinstein. One of his earliest compositions gained a prize for a setting of Schiller's *An die Freude* in 1865. Tchaïkovsky afterwards taught for twelve years in the conservatoire. His principal works include six Symphonies, of which No. 5 in E minor and No. 6 in B minor (the "Pathetic") are to be ranked with the most important orchestral works of the latest period, four operas (including *Eugene Onegin*), two piano concertos and the violin concerto.†

In closing this short chapter, mention may be made of Niels Gade (1817–1890) whose early Overtures (such as the *Ossian*) and Cantatas, gave promise of a Danish school, of Svendsen (b. 1840), and Grieg (1843–1907), whose instrumental works have made Norway not a little famous in the recent annals of music. Svendsen's Symphony in B flat, and Grieg's *Peer Gynt* suite are favourable examples of the respective composer's styles. Christian Sinding (b. 1856) left symphonies and chamber music of distinction. Finland has a modern representative in Jean Sibelius (b. 1865) whose Symphonies and other orchestral works have individuality and power.

The art of the conductor has largely developed with the growth of orchestral music. Traditions

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† Tchaïkovsky is the one great representative of the Russian School which may be considered as founded by **Glinka** (1804–1857), pupil of John Field, and Court conductor and composer of the operas *La vie pour le Czar* and *Russlan et Ludmilla*. Glinka's efforts were well seconded by Rubinstein (p. 136), who founded the S. Petersburg Conservatoire, by Rimsky-Korsakow (b. 1844), who became professor of composition in 1871, composer of operas and symphonies, and by Borodin (1834–1887), César Cui (b. 1835) and Glazounow (b. 1865), whose symphonies and symphonic poems are gradually becoming known.




of the Sistine chapel prove that the practice of *beating time* was in use in the 15th century. But the Greeks are known to have had a system of marking time by *arsis* (upward beat) and *thesis* (a downward beat). The two beats together represented a measure (or *stroake*, as Morley has it). When the custom obtained of the conductor being seated at the Harpsichord or (as in Mendelssohn's earlier days) at the piano, the first violin shared the duties of regulating the tempi. Mendelssohn, and after him Sir Michael Costa, carried the conductor's duties to a high pitch of perfection. Liszt, Bulow and the great Bayreuth conductors, Levi, Mottl, Richter, Nikisch, and Seidl developed the art considerably. Sir August Manns, Sir C. Hallé, Mr. Henry J. Wood, and last, but not least, Herr Felix Weingartner have done much to upraise the native traditions of orchestral performance.





## LAST CHAPTER.

## COMPOSERS OF TO-DAY.

HE modern renaissance in Music, which has spread over the civilised world, is as yet scarcely within the scope of History. It is still in the crucible, but there is great hope that the resultant product will be worthy of a luminous page in the annals of the near future. France leads the way with an able body of composers who are principally devoted to the ethical teaching derived from César Franck. Amongst the foremost of this group is Vincent d'Indy (born at Paris, 1852) whose operas, *Fervaal* (1897) and *The Stranger* (1903), and the 2nd Symphony in B flat, rank with the finest compositions of recent times. Claude Debussy (b. 1862) has a considerable following. His opera *Pelléas et Mélisande*, which took the Parisian stage by storm in 1902, and the "Faun's Afternoon" written ten years earlier, are favourable examples of the composer's sensitive, finely-wrought art. Others who share in the development of France's latest phase of genius are Fauré, Duparc, Pierné, Guy Ropartz, Charpentier and Pierre de Breville. Alfred Bruneau has won distinction by his notable contributions to Opera. These, from *Le Rêve* (1891) to *Nais Micoulin* (1907), follow the Wagner plan. They are founded almost entirely on Zola's novels, and latterly employ a *prose* libretto.

Germany has Strauss, and quite a host of secondary luminaries. **Richard Strauss** (born at Munich, 1864) began as a composer of formal chamber music and symphonies. His fame however came with the great symphonic tone-poems, such as "In Italy" (1886), "Macbeth" (1887), "Don Juan" (1888), "Death and Transfiguration" (1889), "Don Quixote," "Till Eulenspiegel," "Heldenleben," and the "Sinfonia Domestica." His operas, including the recent work *Salome*, have scarcely met with the same degree of favour. Max Reger (b. 1873) represents the latest phase of German composition. Humperdinck (born at Bonn, 1854)—composer of the successful folk-song opera "Hänsel and Gretel," and Felix Weingartner (b. 1863), that most accomplished composer-conductor, are also worthy of mention as representative German musicians \*

Italy cannot be considered as occupying a leading place in the new movement; yet she has many able composers, such as Sgambati (b. 1843), whose symphonies and concertos are of value, Mascagni (born 1863) whose opera *Cavalleria* won so much popularity, Leoncavallo (born 1858) whose *Pagliacci* struck a finer note, Puccini (born 1858) the accomplished composer of *La Bohème* and *Madame Butterfly* (1904). The Catholic revival, by composers like Perosi (b. 1872) also claims passing notice.

Though the history of **American Music** scarce covers a century and a quarter, its development has been both rapid and remarkable. Opera has especially gripped the popular imagination. During the stressful period, 1825-1861, it gradually grew from the strenuous labours of Manuel Garcia, Signor Patti, Bottesini, Arditi, Ole Bull, Strakosch, Thalberg and others. That it is now widely cultivated is witnessed by the fact that, during 1904-5, Wagner's *Parsifal* was given in

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\* The traditions of the Flemish School are worthily maintained by Edgar Tinel (b. 1854), whose oratorio *Franciscus* was produced at Cardiff, 1895.

English in forty-seven cities of the States. America has already produced many notable composers, among whom are Charles Crozat Converse (b. 1832), Dudley Buck (b. 1839), many of whose works, such as the oratorio, "The Light of Asia," were performed in England, J. Knowles Paine (1839–1906), Professor of Music at Harvard University for twenty years and composer of Symphonies and dramatic works; G. W. Chadwick (b. 1854), Dr. Horatio Parker (b. 1863), Professor at Yale University and composer of sacred works, H. K. Hadley, Frederick S. Converse, Sidney Homer, and last, but perhaps most notable of all, Edward MacDowell (1861–1908), pupil of Raff, whose two Pianoforte Concertos, four Sonatas, three Tone poems, two Suites and many Songs have attracted European attention.

Foremost among Australian musicians is Professor Marshall Hall, whose fine Symphony in E flat attracted attention in London (1907).

Finally we turn to England where Sir Hubert Parry, *Bart.*, is the acknowledged head of national contemporary music. Not only is he a highly-gifted composer, but his ability as teacher and theoretician, entitles him to a high position among leading European musicians. The younger school is ably led by Sir Edward Elgar, whose oratorios (beginning with "The Dream of Gerontius") have awakened the highest hopes for native art. Many excellent operas, cantatas, overtures, symphonies and songs have been produced by Sir Charles Stanford, Sir Alexander Mackenzie, Dr. Cowen, F. Corder, A. Hervey, Hamish MacCunn, F. Cliffe, and Edward German; and by the younger composers: Coleridge-Taylor, G. Bantock, J. Holbrooke, Percy Pitt, Cyril Scott and F. Delius. Nor have the church composers and organists been idle. Prominent among these are Sir Frederick Bridge, Dr. Peace, Hugh Blair, Dr. Harford Lloyd, Dr. Charles Vincent, Dr. C. W. Pearce,

John E. West, Dr. H. Brewer, Dr. Walford Davies, Wm. Faulkes, and W. Wolstenholme. The theoretical works of Dr. Prout claim notice, being amongst the most important of our time.

In closing this sketch of the doings of musicians from ancient times to the present day, we take leave to quote Vincent d'Indy's commentary on the cardinal virtues :—

“The artist before everything must have Faith—faith in God, faith in art, for it is faith which begets that knowledge which enables one to rise on the ladder of being towards its end, which is God.

The artist must practise Hope, for he expects nothing from the present ; he knows that his mission is to serve, to contribute by his works to the teaching and the life of generations which are to come.

The artist must feel sublime Charity—the greatest of the three ; to love is his mission ; for the sole principle of creation is the great divine and charitable love.”





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NOV 02 1991

DEC 13 1991

DEC 14 1991

MAR 22 1992

MAR 19 1992

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